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A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

The New Dog Matinee—How It Acted Under the First Dose—A Bit of Dog Essay—A Tail with a Moral—The Canine's Aversion to Cult and Preference for Blood and Luminiferous Aether—The Weakness of the Howells School—Its Objection to Events and Action—Crinkle on Society and the Greek Play.

The great difficulty of the experimenting manager hitherto—in trying his new plays on—has been with the dog

As with the proverbial cook and the hare, he had first to catch his dog, and the animal was sometimes a long way off, and was always unreliable.

Mr. A. M. Palmer, with his accustomed independence, conceived the idea of breeding and training a dog in New York for regular experiments.

He is to be credited with the invention of what may be called a dog matinee.

It has this advantage over previous canine occasions that he can control the dog to a certain extent; kennel him handsomely; chain him luxuriously, and thus get him into good humor.

He purposes to present the works of the American dramatists at special afternoon performances and see how the dog takes them.

And everybody must concede that it is better to have the dog in the house, domesticated, than to be running round the country depending upon mongrel curs.

In pursuit of this plan, he last week presented, at what is elegantly but erroneously called "a morning performance," Mr. W. D. Howells' Foregone Conclusion.

Nothing can be more interesting than to know how the dog acted under the first American dose.

And here, before going any further, let me give you a bit of dog essay for the better understanding of the matter.

The dog, in his natural state, is a carrion-eating animal. His instincts are scavengerish. He may and does improve his cult and develop him up to a sore-eyed daintiness that is not repugnant to certain artificial fanciers in the parlor, and he will get fat on sponge cake and condensed milk, but if the dog instinct has not been wholly eradicated it will never do to trust him, or he will sneak from his satin housings to the gutter for a few pristine moments of corruption. He has a powerful stomach, made to digest bones, and farinaceous spoon-food is very apt to bring on colic, and a morbid desire for peppermint lozenges ends in gastritis. It is pretty certain that any healthy dog, who hasn't got too much cult to know what is good for him, will not hesitate long when called upon to decide between a Delmonico dish of highly seasoned brains and a highly-tainted shin of dead horse.

With this physiologic fact understood, it is now proper to go on with Mr. Palmer's canine.

But it must be understood also that the manager, with a keen and broad knowledge of the incorrigible predisposition of the animal, had taken the precaution to secure a sleek, in bred, well-trained, nicely-washed and properly scented animal; an animal that had been rehearsed and was reliable—for he had been known to pass a tempting piece of literary offal without a wag of recognition, and whatever his dog pangs may have been he suppressed them with a cult worthy of a young devotee of Wagner. He had a thoroughly civilized stomach, and his viscera generally were well disciplined. He had been known to take his saucer of Hazelkirk porridge without a protest, and even exhibited in the end of his tail a certain tremulous intellectual enjoyment over his May Blossom custard.

Such was the unexceptionable thoroughbred that was to decide upon Mr Howells' dish.

It is proper to say at once that the dose proved too much for even this exemplary beast.

The original dog nature so far triumphed over cult, I regret to say, that he gagged and yawned together before he had executed his task of "licking the platter clean."

"Dear me," said Mr. Howells, who was watching the process,' I supposed, by the way he wagged his tail, that he liked it. But, do you know, I really believe, now, that the dreadful carnivorous brute wants blood."

"See here," replied Mr. Palmer, "tail wagging doesn't count. A dog can control his tail even to the extent of hypocrisy. But he can't always control his stomach. He thought he had to wag because you were looking on."

"But it isn't creditable to cult that a dog should prefer blood to luminiferous æther."

"Ah! I'm afraid we've started wrong," says Mr. Palmer. "What your school has got to do is to stop making plays, and make the audiences that will accept them. When you have constructed an audience that wants your pabulum, why, it will be an easy thing to construct the pabulum that your audience wants."

"Dear me!" remarks Howells, "I thought James and Hawthorne and Cable had been doing that."

I felt sorry that the dog had acted so, but I remembered the experience of my Aunt Rebecca with her terriers. She coddled them both into the colic. She had the carpet swept before they got up in the morning, so that they wouldn't get an honest speck of dust on them. She boiled and strained and sweetened for them, and they both took to bed howling. Then a veterinary was called in.

"Madam," said he, "if you'll sling your dogs' dinner out into the dirt and let 'em get some good square grit into their bellies, they'll get well."

That was the trouble with Mr. Howells' potage. There wasn't a particle of good square grit in it, and audiences, like horses, are apt to chew up their mangers if you don't put some fibre into their food.

The weakness of the Howells school of literature is hit by luminous flashes of words, like a barren heath in a Summer shower. But that verbal iridescence doesn't work on the stage.

In the book Mr. Howells is like a boy on a rolling barrel bound nowhither, but intent on getting another turn out of the thing.

On the stage he is like the barrel with the boy no longer on it.

The school to which he belongs is either unacquainted with events, or it is governed by a cowardly taste that holds events to be antiquated and vulgar, and insists that action is not etiquette.

According to this school, Man when represented in fiction doesn't act. He just argues.

In the play he exhibits a most unpardonable desire to expose all the internal processes by which he succeeds in never getting anywhere.

If plot is at all essential to a drama, one must feel a sort of pity for Mr. Howells' painful efforts in that direction and something like good-natured astonishment at the tenuity of the result. He thought that a hero who believed that the woman he loves loves another fellow had never been done; he believed that to make that woman receive a kiss from the other fellow, and let the hero see it, would be an original situation.

He had only climbed up the step-ladder of words into the empty cock loft of an incident

True, elaborated and overworked with Japanese ingenuity. But why didn't he buy a ten-cent novel or a two-cent paper? They overwhelm the stands every day with imaginary dramas and real hot events.

Why doesn't he come out of his study and sniff the storm of life that is blowing fresh tragedies round our ears?

Like a child, he found a worm eaten chestnut in the forest of his internal consciousness, and he brings it home to be told that he can buy better for thirty cents a bushel at the store.

But he carves it with months of toil into a casket. This is art.

But I'll be roasted if there is any meat in it!

One wonders, after reading Mr. Howells, why such a painstaking brain cannot rise to material of some pith and moment.

One begins to understand, after seeing him acted, that he thinks he can.

And this is where the admiration for the book mounts into wondering pity at the play.

Why our male romancers of the new school should not be masculine as well as correct is not plain to me.

But they are not. They have the patience, the delicacy, the timidity that are feminine.

Their fingers are too tapering to grasp big events—or they cannot get their gloves off.

They reminded me in this hour of great happenings, where a thousand new forces are struggling for expression, of Charles the Second and his mistresses who were chasing a moth behind the silken arras while the Dutch were sailing up the Thames and thundering at the Gates of London.

They are painting saucers and horseshoes and fans and tying rhetorical ribbbons to them, while the great wall of the half-enfranchised race makes the earth tremble under our feet.

They are teaching love-birds and cockatoos to talk with Addisonian grace while the millions half out of soil are begging for enlightenment, for interpretation, for a Beranger or a Hugo.

They ought to have their meat thrown out into the dirt of actual life and get some "good square" grit into their souls.

See how the Theatre waits and woos the best workers! It spreads its dainty lap for Mr. Howells' chestnuts, because he has an acknowledged literary position. It puts at his disposal all the skill and talent of production. It surrounds his work with such a soft illusion of color and frames it in such a considerate setting of beauty that the sterile field glows as if seen through the roseate romance of a summer sunset. It surrounds him with intelligent spectators, and it actually halos his dramatic inadequacy with a mechanical and artistic excellence that almost redeems him, and makes people think for the moment that he had something to say.

ANNIE ROBE.

But with all this, an effeminacy extending from the set that patronizes to the conceivers and executors.

I read, Sunday, in the *Star* that "there is a good wholesome moral in Jim the Penman." And this is the wholesome moral—"A dishonest man is certain to come to the end of his rope sooner or later."

Rubbish! The dishonest man in this case is the cleverest and most successful personage in the play, and nothing prevents him from triumphing but an accident—he dies of heart-disease. Do you call that a moral? Does the *Star* mean to say that dishonesty is punished by heart-disease? Suppose we have an Iago who gets the pneumonia or the spinal meningitis? The moral of a play lies not in the suffering of villains from natural inflictions to which the best and bravest are all liable, but in the moral triumphs of virtue.

A significant suggestion made by the *Star* in this same article lets us inadvertently into the whole secret. Here it is:

> During the scene where James Ralston displays a revolver, I heard several ladies exclaim: "Dear me! I do hope there will be no shooting in the play!" The remark was unnecessary; for some one, either Sir Charles Young, the author of the play, or Mr. A. M. Palmer, the clever manager of the theatre, well knowing the natural timidity of the weaker sex, had wisely arranged that no shots should be fired, and that the forger should die of heart-disease.

You see by this that the writer understood that to kill the villain would offend the boudoir propriety of the ladies in front. And he actually compliments the playwright and the manager for their consideration of the "set" and for shaping moral and situation to their weak nerves!

Do you think we shall ever get great plays along this pusillanimous line?

I suppose that Mr. Howells left out action, suspense, crisis, passion and force for the same reason. The ladies in waiting would not have liked the noise and vulgarity of the elemental thing.

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Sed hæc hactenus. I hope you went to see the Greek play. It was such a jolly lark! The mezzanine boxes were actually stuffed with society.

Did you ever notice how society doats on the dead languages! Greek is a special pet of society. I suppose you know that last Summer's belles at Newport and Mount Desert, who danced all night and slept all day, know Aristophanes all by heart from "The Banqueters" through the whole eleven to Cocalus.

It was encouraging to hear a Madison avenue blonde discussing with a Murray Hill brunette the old point whether a total change of scenery ought to take place from the Pnyx at Athens to the Farm of Dicaeopolis, and whether the protagonist ought to come down from the left *periactos* or enter from the left *parodos*.

And there would have been a family coolness, so intense was the dispute, if young Climbacker had not bridged the classic feud by promising to get a box at Harrigan's and take them all up there.

Miss Olivia Mushtuddle, of the Plazza, leaned over in a paroxysm of enthusiasm and said to Miss Ione Maudlestone in the next box:

"Oh, dear! why can't we have this noble, this worthy drama every day in the week? Doesn't it make you think of that apostrophe to Time by one of the poets. I mean—"

Ione—You mean Æschylus, my dear, I presume.

Olivia—No.

Ione—Well, then, it was Menander.

Olivia—Perhaps it was. "Backward, turn backward, O Time, in your flight"—that's it. Don't you feel oppressed with the heat here, love? Let's go out and walk in the foyer. I would't miss any of the play for the world, but I must have a breath of air."

Two events were thus brought face to face during the week. Almost at the same time that the two-thousand-year-old comedy was being reproduced at the Academy, Steele Mackaye was acting as spokesman for two tribes of American Indians who came together to bury the hatchet and otherwise patch up a peace so that they could take part in his Drama of Civilization.

While Aristophanes was once more trying to persuade the Athenians that peace was better than war, Lone Wolf, in his blanket, stood before an assemblage of a thousand persons, made up of club men, men-about-town, reporters and military officers, and told the story of his heroism, in Indian fashion, and pointed out his scars. Then the warriors, half nude, danced their wild feather dance, and consummated, in all seriousness, with a ceremonial

that may be as old as the Greek drama, the new peace.

Doesn't this suggest to you the strange young girth of our Metropolis? Not much over a hundred years old, and entertaining Aristophanes with one hand and the American aborigine with the other!

And somewhere between these pagan extremes, Munkacsy with his Christian story; a Mexican village with its swarthy girls brewing pulcq and rolling corn into mussy short cake; and Patti and Scalchi pouring Semiramide joy together.

"How delightful it would be," I said to Angeline, "if they would only keep Howells on, and we could escape from the pressure and pang of all these events into the starlit silence of his comedy."

"Better, far better," said Angeline, "if you would have absolute rest, to wish for the sweet unintelligibility of the Greek play."

I never told her that I understood Greek—innocent dear!

NYM CRINKLE.

At the Theatres.

MADISON SQUARE—A FOREGONE CONCLUSION.

Don Ippolito Rondinelli	Alexander Salvini
Henry Ferris	L. F. Massen
John Billings	E. M. Holland
The Canonico	Herbert Millward
Joseph	H. Hogan
Mrs. Vervain	Mrs. E. J. Phillips
Florida Vervain	Marie Burroughs
Nina	Marie Greenwald
Veneranda	May Robson

Mr. Palmer's series of Authors' Matinees was pleasantly inaugurated in the presence of what may be called a distinguished dramatico-literary audience last Thursday afternoon with the production of W. D. Howells' play, A Foregone Conclusion.

It has been the fashion of late to do two things: to lampoon our managers for neglecting to foster the native drama, and to attack them for their alleged discouragement of literary men that may be willing to drop into play-writing occasionally as a sort of pastime. It may be explained that Mr. Palmer, by these special afternoon performances, proposes to silence these criticisms. The Authors' Matinees are not likely to be profitable experiments in a pecuniary sense, and therefore the absolute disinterestedness of the manager's motives are beyond question.

We do not doubt that the series will excite the interest of the *dilletante*, but we entertain very little hope that the results will be the discovery of gifted dramatists in the ranks of our *litterateurs*.

The representation of Mr. Howells' play would have been an exceedingly dull and commonplace affair had it not been for the acting of Alexander Salvini, who has never been seen to more advantage, and who forced the piece above its dead level of pettiness and mediocrity by his very natural and artistic performance of the leading part. Mr. Howells' peculiar methods, as applied to books of fiction, are fatal when exercised in the direction of dramatic composition. In A Foregone Conclusion there is manifested a constant disposition to waste words and work in the delineation of petty traits of character. The plot—what little there is—suffers delay by futile excursions into the domain of minute individualization. The dialogue is lengthened out by passages that seem to have no reason for existence at all save that they permit the introduction of many clever but wholly irrelevant views and observations. The author drew his characters under a microscope, and the spectator soon wearies of seeking the details of the miniature organization with ordinary human optics.

The purpose of stage art is representation, not illusion; to suggest rather than to realize. These are elemental principles that Mr. Howells appears to have overlooked or purposely disregarded. In his play he has gone to work and with infinite pains produced something whose very littleness makes it contemptible. Robertson's dainty touch made petty plots attractive. Mr. Howells' minutiæ reminds us of a useless Chinese ivory toy that has taken a skilled carver years of patient effort to complete. We appreciate the labor, but we fail to see of what good it is, or why the talent was not employed on something better.

It is rare that the successful novelist becomes a successful playwright. The two pursuits are as separate as poles, and require opposite endowment. The novelist can be as diffusive as he pleases; he can linger over the development of his characters as long as he wishes, and he can tangle and untangle them at will, interspersing the whole with ample descriptive work and stamping it all with his own individuality of thought. The playwright must limn his *dramatis personæ* with sharp, bold strokes that appeal instanter to the understanding. He must denude their words of all matter superfluous to the purpose and carry on the action without lapse or interruption. He must weave the action so close that there shall be no apertures through which the watchful critic may thrust his keen and penetrating lance. In short, while his effects must be stronger than the novelist's his scope is far less wide. Hence it is seldom that we find the talent for story-writing and that of play-writing combined in the same person.

Mr. Howells in A Foregone Conclusion does not demonstrate versatility of this kind. There be many that admire his books, but few playgoers will find pleasure in his play. It presents the faults one expects to find in a man that has cultivated a fine literary taste and ignored the moving events that crowd into every day of the world's history. The construction is weak, manifesting in several instances anti climax and the wasting of material for situation. Experiment and experience both have shown that the use of situation for effectively rounding the acts of a drama is best.

All that a splendid company and a well-appointed stage could do for a new play was done for A Foregone Conclusion. Mr. Salvini's acting as Don Ippolito, the Venetian priest that despises his orders and wrecks his life by indulging a fond passion that is impossible of realization, was a revelation. The young man's accent, his action, his very nature clothed the role with the most natural attributes, and, aided by his intelligence, resulted in a fine performance, effective in outline, polished and refined in detail. Nothing more delicate than his ardor over his military connection, nothing more pathetic than the justification to the woman he adores of his aversion to his calling, nothing more fiery than his impetuous declaration of love, have we seen and heard on the local boards for some time. The death scene was too prolonged, but here the author, not the actor, must be blamed.

Mr. Massen was not at home as the painter Ferris. He was uncertain and ineffective. Ferris, by the way, is an extraordinary creation. He does not know that he loves Florida until the priest, seeking advice, tells him of his own passion. Then he resents it without reason, and arrogates to himself the right to quarrel with a woman to whom he has never told his love, because he sees her chastely kissing the forehead of his rival. Ferris is not a man—he is an ass. The part, therefore, is an ungrateful one to fill. Mr. Holland, always a capable and conscientious player, gave the true American flavor to the part of the business-like, slangy sculptor, Billings. Mrs. Phillips was delightful in another American type, Mrs Vervain—a characterization quite as distinct and far more truthful than Phipps of Banker's Daughter memory. Miss Burroughs played Florida, a mushy and uninteresting creature, whose tropical name belies her nature. Miss Robson made a hit in the character of an old Italian servant. Her pretty face was artistically disguised, and her performance was quite in keeping with the age and station of the serving woman. The audience recognized Miss Robson's merit and honored her with a recall.

Mr. Palmer intends giving the next Authors' matinee in December, when a piece by Brander Mathews will be brought forward.

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A very large audience greeted James O'Neil in Monte Cristo at Niblo's Garden on Monday night. Monte Cristo has become a perennial favorite in the Metropolis, as it is almost everywhere. Mr. O'Neill's performance of the dual role of Edmund Dantes and the Count has been often dwelt upon in these columns, and little can be said except in repetition. It has its blemishes, but these are not detected by the average theatre-goer. The actor still invests the duel scene with too little gravity—persisting in this against not a little adverse criticism. The few faults of the performance, however, detract little from its general excellence. The actor has made the role his own, and through the virility and romantic heroism with which he invests the part he has, within comparatively few years, become one of the brightest stars in the American theatrical firmament.

A feature of the present engagement is the introduction to New York of a new Mercedes in the person of Miss Grace Thorne, daughter of the late Charles R. Thorne, Jr., whose fatal illness gave Mr. O'Neill the greatest opportunity of his life. Miss Thorne is a young woman of fine face and figure and very marked dramatic ability. She gave a finely-rounded performance of the part, and is generally looked upon as the best Mercedes that has yet supported Mr. O'Neill. J. W. Shannon, who has become identified with the part of Noirtier, though not the best exponent of the role, still gives a very satisfactory performance. S. Miller Kent, as Morcerf, and Arthur Leclercq, as Villefort, were spirited and effective. S. Miller's Abbe Faria was frequently applauded. Joseph Ransome was amusing as Caderousse. Grace Raven was a charming Mlle. Danglars, while Annie Boudinot gave a clever impersonation of the wicked wife of the innkeeper. Mr. O'Neill and his excellent company remain two weeks at Niblo's.

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Nordeck was the piece presented at the People's on Monday night, Frank Mayo, as usual, taking the title role. There is a certain satisfaction in witnessing Mr. Mayo's representation of this part. In the first place, his utterance and manner remind one a good deal of Fechter; but a more important point is that he is able to present the strong features of a situation without unduly raising his voice. Tearing a passion to tatters is such a common and offensive fault upon the stage that it is quite refreshing to see a beautifully constructed play like Nordeck acted by both star and company as if the audience had brains enough to understand the author without the sentiments being roared at them.

The Nordeck company has not been spoilt upon the road—the acting is as fresh as ever, only mellowed and rounded off by long practice allowing at least thoughtful stage management. Alice Fischer acted the Princess Zubeska's difficult and trying part with great skill, but made a terrible linguistic blunder in giving the word "exaggerate" with two hard g's. Clement St. Martin was very droll in the Dr. Pangloss-like character of Fabian, and James H. Taylor as Witold was amusing in the love scene with Margaret. Indeed the whole company was well placed and united in a painstaking endeavor to render properly a fine drama. The staging of the Gothic castle interior was very good.

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A Wall Street Bandit entered Poole's Theatre on Monday night, where it was seen by a small house. The cast is somewhat changed since the original performance, Messrs. Wheatleigh, Losee and Ferguson and Georgia Cayvan having been superseded by other actors. The piece is the veriest rubbish, except for its one redeeming feature the lifelike and pathetic picture of the Shepherd's Home.

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The Bunch of Keys was given at the Windsor by the Sparks on Monday night to a good audience. The merry music and the farcical features of the piece were hugely enjoyed, as usual. Next week the charming soubrette, Annie Pixley, will appear here in her old stand-by, M'liss.

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Our Irish Visitors delighted a good-sized gathering at the Third Avenue Monday night. Messrs. Murray and Murphy were as droll as ever as the two Irish heroes of this rough and tumble, but laughable farce.

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This is one of the great weeks in the year at Tony Pastor's. His Thanksgiving attraction is as strong as they make them, and such an array of clever specialists seldom delights and bewilders an audience. On Thanksgiving night Mr. Pastor, as usual, moves his forces into the Academy, so that all his friends may be accommodated.

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Little Jack Sheppard is drawing good houses at the Bijou, but the management are determined to change the bill in two weeks time, when Turned Up will be brought out for the first time in this country with Mr. Goodwin in Willie Edouin's original part—a farce-comedy undertaker. The piece is short, and to render the bill more attractive as well as long enough to suit the wants of the most exacting, Those Bells will precede it, with the comedian in his marvelous imitation of Irving's Burgomaster.

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Frou Frou is still the bill at the Lyceum. Next Monday a Gilbertian flavored bill will prevail, the charming Miss Fortescue appearing in King Rene's Daughter, and Sweethearts. The opening of the present week was made memorable for the actress by a supper at Delmonico's, tendered to her by the members of the Amateur Comedy Club—one of the most select of the society organizations devoted to play-acting.

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The Statue of Liberty continues to enlighten Dockstader's, where there is, furthermore, a bill fit for the most discriminating amusement-seeker. The singing, the jokes, the afterpiece are all thoroughly enjoyable. Mr. Dockstader's Misfits remains a permanent source of merriment.

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The Chouans is drawing well at the Union Square, but it is stated that Madame Modjeska contemplates producing another new play before the engagement there comes to an end.

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Caught in a Corner enables M. B. Curtis to exercise his Hebrew jibes and flashes of merriment that are wont to set large audiences on a roar. The piece will be played in this city a good while longer.

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Edwin Booth is attracting fine houses at the Star. He has since our last issue devoted himself to repetitions of the pieces in his repertoire already presented. This (Wednesday) evening he is to play Petruchio and Shylock.

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The O'Reagans is getting to be an old story at the Park, with the regular chronicle of full houses, delighted spectators and the other accompaniments of a most successful run.

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Every night the standing-room only sign greets the eyes of late-comers at the Madison Square Theatre. Jim the Penman has bounded into immense favor in the most gratifying manner. It seems likely to hold the stage all Winter.

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Sophia is to be kept on a while longer at Wallack's, but preparations are making for a revival of Moths, whose adapter is now a member of the company and able to give the drama his personal supervision. Mr. Bellew is to play Correze and handsome Mr. Kelcey Lord Jura.

The Musical Mirror.

The pretty operetta, Princess Ida, one of Gilbert's most poetical books and Sullivan's most tuneful scores, is very well given at the Fifth Avenue Theatre this week. The author calls it "a respectful perversion" of Tennyson's "Princess," but, to our poor thinking, there is nothing perverse about the book nor the music. The piece is witty, yet poetic; satirical, yet sentimental; rhythmical, yet conversational, and the music is full of sweetest melody and cleverist counterpoint. The stage setting at the Fifth Avenue is excellent, the band sufficient, and the chorus full and well voiced, both of which are well directed by John Hachman.

Geraldine Ulmar, though showing signs of weakness consequent on her late illness, is a charming Princess Ida—graceful, pure voiced and sympathetic, with a quiet touch of humor that is very taking. Alice Carll is quaint and professional as Lady Blanche, and sings her song remarkably well. Agnes Stone as Melissa is a charming *ingenue*. Broccolini as King Hildebrand is portly and ponderous; Courtice Pounds as Hilarion sings nicely, looks nicely and acts nicely—a very nice young man all through; Herbert is a funny King Gama, albeit we think a trifle too pronounced in his style; Branson and Harold are both good as Cyril and Florian, and Fay, Burnham and Halleck made lots of fun as the three warriors bold, Arac, Gunn and Scynthio. The drill of the grand march is perfect and marvellously effective.

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The performance given at the Metropolitan Opera House, on Monday evening, may be well described as novel and interesting. It consisted of Ignaz Bruell's two-act opera, The Golden Cross, and a ballet divertissement, with a tableaux, called Vienna Waltzes. The opera was given with this cast:

Christine	Frau Leill Krauss
Therese	Januschowsky
Sontrau	Herr Alvary
Nicholas	Von Milde
Bonebardar	Fischer

Each artist was well adapted to the part he or she played, and sang very acceptably. To see Fischer in French regimentals, and hear him sing with perfect abandon and good nature, was a delightful change from the usual meal of heavy music served at the Metropolitan opera.

Alvary sang with much grace and in perfect tune, and the ladies, though deficient in what John Stetson calls "fassil expression," entered, as far as their nature and training would allow, into their respective characters, and acted naturally enough—if a trifle heavy.

The Gypsy Baron by Conried's Opera Company is just as wonderful a performance as on its first visit, and Harry De Lorme's magnificent tenor robusto takes the ears of both gods and groundlings by storm. The military evolutions are surpassingly fine.

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Erminie has caught hold again at the Casino just as firmly as if it had never had its run of triumph interrupted by the late English invasion. Mark Smith, although very good in his part of the light comedy robber, is not to our thinking quite as fitted to the character as Daboll, who looked, moved and had his being in the part. Francis Wilson grows funnier every time we see him, now that he has thrown off his Paulton shackles and gives his own reading of the queer, thievish fellow Cadeaux. The scenery, dresses, chorus and band are all just as perfect as ever, and Erminie bids fair to see the season out triumphantly.

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Koster and Bial, like the other fellow that "kept a hotel," are doing right well with their clever burlesque of Jack Sheppard and their capital specialties and talented specialists. No pleasanter place to "fleet the time gloriously" than Koster and Bial's.

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Michael Connolly, late music director to Violet Cameron, has joined Colonel McCaull's army as bandmaster, and is busily engaged upon a new sensation for that experienced commander-in-chief. Connolly is a clever musician and a good fellow, and we are glad that he has chosen to cast his lot with us.

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Antony Reiff's band at the Standard Theatre is by all odds one of the best in the city. He has French horns—only think of that!—and all else conforming. What a luxury to an educated ear are the dulcet sounds of the horn—"linked sweetness long drawn out."

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The music—though never worthy much criticism—is just good enough to please. It is correctly written and never offends the taste or judgment. But the divine afflatus is wanting. Bruell will never be a Mozart, nor even an Offenbach.

The band played spasmodically, and we missed the repose that generally distinguishes the playing of this excellent body of musicians. Walter Damrosch, although a clever young man, has a good deal to learn yet. But he has talent, and no doubt will soon have experience. Altogether the performance was a very pleasant change from the heavier metal of the repertoire.

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We must give a line to the excellent performance of Laura Bellini, prima donna of Conried's Opera company. She is a sound vocalist, a pretty woman and a good actress, and justifies her record in Europe. We have not heard a better prima donna for many a day.

The Actors' Fund.

Only two applications for relief were received last week. Both were passed upon favorably. There are no applications now on file. No meeting of the Executive Committee will be held this week.

There was paid out in relief last week, $170, including one funeral.

J. R. Simmonds, treasurer of the Violet Cameron Opera company, arrived in this country in bad health. He lay for two weeks in St. Vincent's Hospital in care of the Actors' Fund. He died last Sunday morning. To-day (Wednesday) the remains will be interred in the Fund plot.

New members and annual dues paid in: Robert J. Dustan, Edward J. Hassan, P. A. Nannary, Adelaide Fitz-Allan, Roland Reed, Edwin B. Jack, John Reed, Professor Herzat, Myra C. Brooks, Ned Straght, Gwynne Cushman, Susie Parker, Frank G. Campbell, Eugenie Carr, Jay Wirt Kail, George R. Edeson, Annie Williams, Alice Jennings, Eddie O'Brien, Frank C. Gayler, Edward H. See, Jacob Wettlauer and Kenneth Barnes Clarendon.

The English Matinee in America.

The only practical way to guard manager against author, author against actor, actor against what is forcibly but inelegantly termed "rot," is to introduce the English system of "morning performances." Surely Americans who encourage so many English ills should be glad to embrace one English good! For the benefit of those who have not attended morning performances on the other side—given for the purpose of introducing a new piece to the public—I will illustrate by supposing that I have a new play. I engage a good theatre for some afternoon, by paying anything from sixty to one hundred pounds. This includes the "putting on" of the piece, and also supplies the the people in most instances. The English managers regard these performances as important for the welfare of the drama, so I am sure to have some—if not all—of them in my audience. If my piece is successful, these managers will make arrangements with me for its production at one or other of their houses, or I may even sell it outright. If my play is a failure, the public is well rid of it, while the author has had his chance.

The dramatic writer is liable to be crushed genius! When one of his plays succeeds, and Fame kindly sweeps him or her before its favoring tide, we wonder why we have never heard of that person before, never dreaming of the struggles he may have gone through, the years of waiting for an opportunity. Derrick, the author of Confusion, went about London with that play under his arm, until he was never to be seen without it. He gave it to Thomas Thorne, of the Vaudeville Theatre, to read, asking him to put it on should he see anything in it. That gentleman may have intended to read the piece at the time, but he put it off from day to day until a year had slipped by, and still Confusion remained unread. One day the despair of the unhappy author so played upon the sympathies of the well-known Irish comedian, Desmond, that he introduced him to a friend—a wealthy brewer, by the way—who straightway advanced him £60! With this sum the hitherto crushed aspirant flew to the Olympic Theatre and hurled the amount at the feet of the proprietor. Then he obtained a capable manager and an afternoon for the performance of his piece. It was a success. And who do you suppose was the first man to congratulate the happy author, the first man to say, "I'll take it on your own terms, dear boy?" Why, Tom Thorne, of the Vaudeville, to be sure! Ask Derrick what he thinks of morning performances.

So much for authors. An equal advantage is afforded to managers. A manager who accepts a piece after having had the advantage of seeing it, runs comparatively little risk. He hears the comments of those around him, and judging all with experienced and unprejudiced eye, he knows just what he will give the patrons of his house.

Still another good resulting from these performances is the time allowed for attractions. We all know that, however successful a dramatist may be, he seldom leaves his piece in the same form as when first produced. Surely a manager must allow that in having a piece "cut" or new scenes put in, it is much more likely to have careful consideration if several days be allotted to the work than if the cuts be hurried and hastily sketched scenes thrown in for next night's performance, and much more likely to please than if altered after the first night.

Our legitimate managers are slow to take up new plans. They hesitate long before a leap in the dark, and so it happens that adventurers who have failed at all else, and having no money of their own to lose, speculate with the means of somebody else, by taking up some new "scheme," as they call it. It will be a great pity if such names are connected with the management of these morning performances. What shall we gain by this venture, if the men who have the confidence of the people—such men as A. M. Palmer, John Stetson, Lester Wallack—do not lend their names to this novel enterprise, and so keep out that fungus growth on the drama, those leeches who sap its good, leaving only ill after them; those men whose career in this profession has left disaster and dishonesty in its wake; men who use a family name, too often smirched by scandal, as a key to unlock the cash-boxes of their unsuspicious friends and the purse of the public; who have ruined others in bogus opera schemes, snap companies, etc.

To get out of the routine of attending Saturday matinees alone, we must be interested, and to inspire our interest and confidence none but good, well-known, honest names should be connected with the conduct of these morning performances. As a plague or a war scans out the population, so will the tide of light and unwholesome rubbish be swept back into the bottomless pit, where it belongs, never to flow again, let us hope, by this good English custom. To Lester Wallack we owe our thanks for being the first to let his house for the purpose, and let us also trust that this pleasant, good and useful custom will come among us to stay.

H. C. P.

The Giddy Gusher.

The fellow who tells your fortune from a lock of your hair and a scrap of your handwriting has had a whack at my ultimate fate, and he returned me a diagnosis of the case that surprised and pained me. He told me the hair was cut from the head of a cautious and reserved character; that it indicated poetry and a love for solitude; that he found some hairs in the lock so impregnated by pious reflection that he could state accurately that I must at one time have studied theology. My great trouble in life had been caused by over-delicacy, and that diffidence had become a drawback to my career. A difficulty in expressing myself; a dread of being thought of ficious; a reticence about my own affairs, and great timidity in dealing with those of other people, was visible in my hair particularly, and in my handwriting generally. My writing was that of a person who had little to say and seldom, if ever, said it with a pen.

* * *

This accurate statement startled me amazingly. I couldn't think any one could size me up so well from a lock of my hair, and when I read further down that I would be likely never to marry on account of my retiring habits and secluded ways, I became convinced this man should be patronized and encouraged. So I cut a lock of hair off a costly African lynx rug that Lizzie Nunnemacher gave me, and wrote a pleasant-looking autograph on a visiting-card, setting forth that "Mr. A. Fricandle Inks" wanted his horrible-scope cast.

In due time (for one dollar) I was informed that Mr. Inks was of a gentle, aimable disposition—slow to anger, and fond of music—a lover of children—would be married twice, but would never be a parent; he would succeed in business, and die rich and respected at the ripe age of eighty-four.

This was not bad for Mr. Lynx, who had been stripped of his hide in Africa perhaps twenty years before.

* * *

Naturally, now, I must have my palm examined, and Mr. E Heron Allen, who comes endorsed by several very dear friends in London, will get in his graft on the Gusher. The Gusher's palm will be a settler for the palmist. She fooled with a scythe early in life; she dove off a dock on a bed of broken junk-bottles, and to pick out the cuts from those fortune telling wrinkles is going to be a delicate undertaking for Allen or any body else.

I can't endorse Mr. Allen's statements in every respect. He said in his lecture the other night that no one can lie with their hands shut. What nonsense! I made a pair of fists the next day and told a series of whoppers without a struggle. Mr. Allen is mistaken; it's just as easy to tell a lie with your hands closed as open. He gets that idea from knowing how many people swear to lies with upraised, out-stretched hands. I was quite alarmed when I read that I was to meet the slightest difficulty in telling a lie. Even a mere matter of position was unpleasant. But I speedily settled that doubt. There's not the faintest reluctance on the part of the liar; it's just as easy as—well, just as easy as lying. Nothing is any easier.

* * *

I don't quite understand how character or fate can control the lines of a palm. Occupation must affect them more than anything else. The lines in the hands of John L. Sullivan and Fred Archer (the organist, not the late rider) must be widely dissimilar—not from character, but from mode of warfare. John L. was born with his fists doubled, and he has kept 'em so ever since. Archer's baby hands were sprawling over the pianoforte keys as soon as he could sit on a stool. Does any one doubt that the different careers of these two men have marked their palms with different wrinkles? And yet Archer may be as pugnacious, and Sullivan as fond of music; Archer may be revengeful, and Sullivan as devotional.

* * *

I remember a pair of hands that were wonders to three-quarters of the globe—Robert Heller's. They would have given Mr. Allen a severe pull. They were fair sized, well made hands, and the palm was not crossed by half a dozen lines, but in the centre of each was a weird hole—a pit—a deep contraction. Heller had gained such control over the muscles of his hands that the palms grasped, without the aid of the fingers, any object he desired, however small. He laid his outstretched hand on a silver dollar—the cushion at the base of the thumb and the fleshy part running across under the fingers [illegible] and held it firmly, while he [illegible] the pressure in his fingers and his thumb. Lay on three-dollar pieces in the middle of his hand, and it was wholly under ordinary pain; there was no line of life, no business line, no love line, it was a hand to knock out Allen or any other palmist.

* * *

And I know a professional gambler—laid away under green bed-clothes, like Robert Heller, these many years—who had a remarkable hand. He was a thin, nerveless, blood man, who had bucked against fate and fortune for thirty-odd years when I first knew him. He had a slim, sensitive hand, with fingers as supple and as slight as a woman's. Inside that effeminate hand there were but three distinct lines, and they ran from the base of the middle and third fingers direct, in an almost perpendicular direction, to the wrist.

It was a weak hand in its construction; it was almost womanly in size and texture. The taper fingers and pretty nails indicated delicacy and timidity. But the heart that governed those slender fingers was the heart of a lion. Cool, calm and deliberate, no situation was too dangerous, no danger great enough, to daunt the intrepid soul of Dan Hazel—a square, honest man, who loved his friends and feared no enemy—a big-natured, broad-viewed man, with a pair of hands that indicated everything that was feeble and weak.

* * *

Mr. Allen wants to confront a certain pair of hands in this city and account for another anomaly. I know two hands that hold life in the lightest grasp; two hands that would rather fight than fold in prayer; two hands as white as the paper on which these words are written—as soft and smooth and delicate as a student's. Thrust that pair of hands through a screen and the verdict from fourteen out of a dozen people would be, "Mamma's pet boy; too sweet for anything."

But those long, slender, white fingers, almost weak in their contour, are steel to clasp in friendship or in enmity. They are quick on the trigger; they are wicked in a fight. That palm is as pulpy and the lines are as unbroken and tranquil as a baby's sleep, and yet that beautiful, white, soft student's hand belongs to Billy McGlory.

* * *

I always laugh when some very clever newspaper man goes to work to describe that redoubtable lad and dwells, with much strength, on his brutal appearance and his heavy, ruffian-like hands; when the truth is, no young fellow studying for the ministry has a more theological air, and no amiable, well-mannered trifler with the muses has a more studentic, poetic, refined pair of hands than the "Black Prince of Armory Hall." I'd like to hear what Mr. Allen would say if that couple of claws were thrust through his screen. I am afraid he wouldn't come any nearer the facts in the case than the man who sized me up from a lock of my hair.

* * *

I have a great respect for the woman who goes to the bedside of a sick friend and spends her time in ministering to an invalid's wants. I have an earnest, abiding regard for the party who adopts another person's children and does their duty by 'em. I look upon the woman who will trot all over town to get references of a neighbor's cook, or visit every drygoods store in an effort to match a country friend's last Fall merino, as worthy all praise. But any one who will leave New York and go to Williamsburg or New Jersey to see a new play is a greater heroine than any of these, and as such I pose this morning.

That best of fellows, Tony Hart, made a new departure last night at the Academy of Music in Jersey City, and by field and flood the journey was accomplished that enables me to record the hit he seems to have made at last, after so many misses. Donnybrook has not an original situation in it. It is the old threadbare story of a reduced Irish family with the usual faithful retainers; the pretty sister, the gallant lover, the knavish lawyer, and his factotum; the luring of the sister to a lonely spot to meet her lover by the rising moon; an abduction and a rescue; the recovery of the property, and the punishment of the villain. There you are, just as you've had it in forty Irish dramas for forty years.

* * *

Tony Hart will make a big hit in Irish comedy when he gets properly framed. His present play will be trimmed into shape, no doubt, as he comes to see his needs and meets them. It is good enough to show him that he has struck a vein he can work successfully. As the rollicking young Irish gentleman, Tony did one good thing before he opened his mouth: he showed his handsome face. The wretched parts he has tackled lately have disfigured him to begin with. In Con O'Grady he's a broth of a boy, with a smile that would coax the birds off the trees. Handsomely dressed, as fresh as a daisy, he was a picture to look at with pleasure. He has a half dozen first-rate songs that were charming despite the worst orchestra that ever got together and worried instruments. And wherever he got his people, Tony has got some rattling good ones.

* * *

That winsome little creature, Carrie Tutein, who used to do such a funny "little maid from school" in Duff's production of The Mikado, plays the innocent sweetheart of the hero; and a prettier, sweeter, more unaffected actress has not struck my vision in a long while. Tony has a great attraction in this charming little woman.

Hagan Carroll and Bown, three male members of the company, not only acted with force and effect, but impressed me with their interest and solicitude for the fate of the piece.

* * *

It is the wretched experience of most all stars to be surrounded by companions willing and ready to "give 'em away" on the smallest encouragement from an audience. So often scenes that would go well are played indifferently—almost gassed—by people who take their manager's money and think they have earned it if they commit the lines to memory, and rattle them off in the right places, giving no care or attention to anything outside their own business, and betraying the utmost indifference to the ultimate success of the evening.

It was noticeably different in Tony Hart's company on Monday night. It might have been Mr. Carroll's, or Mr. Hagan's, or Mr. Bown's venture, so attentive and earnest in the undertaking were all three; and if, for one instant, with all the anxiety and responsibility of producing his piece on his mind, Tony betrayed the slightest nervousness, that friendly company were on the alert and showed their sympathetic interest in various ways.

* * *

Therefore I congratulate Tony for lots of things. He needs to cut out the rescue on the horse; it's one of the impossibilities of nature to hold a horse by the head and tail in the wing of a small theatre and get up anything like a show of haste or excitement on the beast's entrance. Here is a girl waiting to be saved—rushing round, wailing for some one to come; calling on the name of the rescuer; and there's the horse, held for the cue in the wing, pleasantly stamping to let the audience know he's got there and been there some time; poking his nose in or flirting his tail round the corner of a set rock till the climax is properly worked up, and then coming on as if he'd been dragged away from a peck of oats and thought the whole thing a wretched farce got up to disturb an honest horse at its dinner. If any one could ride a nag round the block and run it in on the bounce, it would lend some sort of *eclat* to a stage rescue; but the gait of the succoring steed on the boards of a small theatre is something to make one ill.

* * *

Tony Hart, as Con O'Grady, is natural, earnest, amusing and interesting, and as an Irish comedian that admirable young fellow is going to make a fortune, as every one hopes, and none more heartily than his firm friend, the

GIDDY GUSHER.

London News and Gossip.

LONDON, Nov. 11, 1886.

We are not overdone with novelty here just now of any kind, and with theatrical novelty least of all. The Lord Mayor's Show has been the chief theatrical event of the week, and in spite of the weather and the Socialists, scored heavily. If taken on tour it would probably draw good houses—especially if the Lord Mayor and Aldermen could be induced to fill out the waits with some Christy Minstrel or song and dance business. You have doubtless had long descriptions of the scenes in London on Tuesday already cabled over, and will not want much of my views on the subject, but whatever you may have heard from our Ananiases, who seem unable to speak the truth even when they give what they are pleased to term their minds to the process, you may take it from me that the show was the best which has been seen in London for many years, and that it reflected immense credit on its stage-manager, one Charles Harris, with whom I believe New Yorkers are already acquainted. Charles' tiger (stuffed) and elephants (stuffed and otherwise) were on Tuesday the theme of universal admiration. The Ice-Palace, the Gold washers, the real Lifeboat, the real Steel Launch, and the counterfeit presentment of a Kangaroo (typifying Australia) were also voted lovely and magnificent, but Harris played it a bit too low down on the Corporation of the City of London when he made up some supers, or journalists, or something as Common Councilmen, and rung them into the procession. He perhaps thought, with King Lear, that "robes and furred gowns hide all," but he forgot to cover up the fraud's grog blossoms. This, coupled with the fact that before starting they had partaken heartily of "the historic hospitality of the Mansion House," gave them away somewhat, and exposed them to the derision of Fleet street. The City Fathers, however, know naught of this at present, and it is rumored that they intend to present Charles with the freedom of the city in a private box, suitably inscribed. Meanwhile Brother Augustus is going bald with envy despite the fact that his Run of Luck continues in full blast.

* * *

Of course you know that the Socialists had threatened to procesh with the Lord Mayor and pretend that they were the unemployed. Sir Charles Warren condescended for the time being to turn his attention to something else besides dog-muzzling, and laid his plans with such excellent skill that the Socialists and the festering fringe who follow in their wake had perforce to make other arrangements. Thanks to Warren and the wet, all was tranquil from start to finish, and, granting that tinsel and tomfoolery predominated—an opinion which, by the by, is not shared by Mr. C. Harris—when all was over nobody was a penny the worse, except such members of the dangerous classes as had been done out of a day's ramp, and many of the hitherto real unemployed were several pennies or shillings in pocket. As one deeply interested in the show business I detest the Socialists and all their works. Their title is a complete misnomer, for they are the most unsocial varmints unhung. They don't go to the play themselves, and that they prevent others from going is shown conclusively by the universal howl which has gone up about reduced booking for last Tuesday in consequence of the anticipated trouble.

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Amateurs of *choregraphie* in particular and playgoers in general are looking forward with much interest to the production of the new ballet Drescina, which has been fixed to take place at the Alhambra next Monday evening. Hanssen and Jacobi—who have been called, and not wholly without reason, the Gilbert and Sullivan of ballet—have been engaged for five months in its preparation, and are declared by those who know most of the matter to have surpassed themselves in this their latest effort, which, if true, is what sporting men on this side would call "a high trial," anyway. "The distinguishing feature of Dresdina," according to managerial preliminary announcements, "will be a representation of ceramic art." This may mean a good deal, or it may mean next to nothing. Being translated by those in the know into language understanded of playgoing people, it implies that the ingenious Hanssen has devised all manner of "figures," groupings and quaint movements such as might, perhaps, be executed by china and porcelain cups and jugs and pots and pans if so be they could once become thoroughly imbued with the poetry of motion. Also, that the no less ingenious costumier Alias and Artist Besche have collaborated in the designing of dresses which will more or less successfully carry out Hanssen's idea. Whether the Alhambra *ballerines* will appear in the likeness of cups and jugs and pots and pans is not yet rightly known. But this much is certain, that Alias and Besche's five months' collaboration has resulted in the production of some of the most charming costumes that *ballerines* were ever clothed in; that Dresden china groups will be the basis of the ballet, but that Sevres and Chelsea and Wedgwood and Greuzhausen and Kreussen and Meissen and the Lord only knows what else will all find a place in the show; and that Jacobi has invented a sort of "clicking" accompaniment, such as would naturally attend the movements of real china; and that the whole will be, as the latest London gagsters have it, All very fine and large.

* * *

At the Vaudeville on Wednesday afternoon a friendly audience greeted with favor the trial performance of a farcical comedy, called A Scotch Mist, by Edwin Shepherd; but I fear the piece will stand but little chance with the general public. Shepherd is an actor of old men, and is well known in Jerusalem, the Isle of Man and Madagascar—to all of which places, not to mention North and South Amerikee, he has at one time or another travelled. I hope he will have better luck next time, but so far as his present venture is concerned I am constrained to say that its humor is Scotch and has Mist its tip. But this by the way. The cobweb like thread of plot which meanders through three fortunately brief acts turns upon the troubles which befall a young married artist in consequence of his having, when drunk, at a ball, proposed marriage to two young ladies. As they discover the truth at once and both are "engaged," the action might very well end there; but for some mysterious reason the artist is persecuted in his own house by the quartet of characters, and in default of motive and good dialogue the business is carried on by horseplay and clowning of a kind seldom seen out of a harlequinade. Charles Glenney, who plays the chief part, was ill at ease, but went through his work with much vigor, and actually succeeded in gaining one or two laughs. Emily Miller gave an amusing sketch of an old maid, and other parts were played better than they deserved to be by T. P. Haynes, Charles Styne and Mabel Hayes.

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The only other theatrical production apart from an anything but brilliant revival of French opera at Her Majesty's has been your Grace Hawthorne's second venture at the Olympic, which came off, or, rather, was put on, on Saturday night. The venture in question was Frank Harvey's domestic melodrama, A Ring of Iron, which, albeit conventional and nailed up, seems quite a masterly piece of work after that melancholy and dreary drama, The Governess, alias Miss Multon. As the wearer of the wedding-ring which, owing to her husband's perfidy and persecution, becomes "a ring of iron," Miss Hawthorne made a much better impression than as Miss Multon, but she has still to learn to use her voice properly and to cultivate repose. The dark and dashing brunette, Olga Brandon (recently of the American playhouses), strengthened the impression she made in The Governess. In that she played a serious part; in A Ring of Iron she came out as a female low comedian, and was much applauded by kind mothers in front for the way she managed a real live baby. Alice Chandos also had a part, and another lady from America, a large lady, bearing the curious name of Nard Almayne, created considerable amusement in the serious part of a rich and lovely heiress. This lady is said to have been bred in Morocco, and her name is said to be Moorish for "White Rose." She is also said to be a daughter of a professor who had much to do with the first Atlantic Cable. For all that, Nard is no actress, and judging from her method on Saturday, I fear she never will be. However, time will show.

* * *

Although the present week has been devoid of actual novelties, a big batch is being provided for our sampling. On Saturday Charles Wyndham will, after many false alarms, put on David Garrick, and will, of course, represent the Great Actor himself, although, like most Garricks of the modern stage, he is several feet too tall for the part.—Next Tuesday, we are promised two productions, Shelley's Hellas, by the Shelly Society at St. James Hall Piccadilly, and Outwitted, a comedy by a lady and Edwin Drew, who has a mania for fostering reciters.—On Wednesday again two new plays are to be forthcoming: one at the Strand, entitled Clarice; or, Only a Woman, written by Walter Browne; one at the Gaiety, called Coercion, written by low-comedian W. H. Denny, and Acting-Manager Col. Thomas Burnside, whose shadow does not seem to grow less.—On the following day, another low-comedian, Arthur Williams, will produce at the Islington Grand a drama of his own writing, entitled The Secret of a Life. Actors all seem to be going in for playwriting nowadays. I shouldn't wonder if a mania for this sort of thing should one of these days break out all over.

GAWAIN.

Professional Doings.

—Babel, the cowboy pianist, is "farewelling" in the museums of the Northwest.

—Nov. 29, 30 and Dec. 1, 4, 6, 7, 8, 14, 22, 23 are open at the Park Opera House, Erie, Pa.

—Henry Greenwall writes THE MIRROR that his theatrical business in Texas was never better than this season.

—Annie Mack Berlein swoops down on Paterson, N. J. as a Thanksgiving attraction. She will present Under the Upas.

—Managers Clay, Buckley and Thayer, of the Michigan circuit, have recovered a judgment for $297 against Minnie Hauk.

—William Perzel is in Paris at present. He shortly goes to Austria to settle up some family property in which he has an interest.

—Manager P. Harris, of museum fame, proposes to add five cheap theatres in as many different cities to his circuit next season.

—A few desirable dates in December are open at Doxey Music Hall, Anderson, Ind., This is one of the finest theatres in the State.

—Good attractions (comic opera preferred are wanted at the Woodward Opera House, Mt. Vernon, O., for Christmas and New Year's.

—The Commercial Hotel at Jackson, Mich., is near both theatres, and is a first-class house. Proprietor Ruhl is attentive to the needs of the profession.

—Marland Clarke has decided to remain with Louise Rial. He had been engaged for the new play Jack, but Miss Rial offered inducements that were acceptable.

—Manager Turner, of the new Phelps Opera House at Greenville, Mich., solicits correspondence with travelling managers with a view to securing attractions.

—The Assembly Opera House at Jackson, Mich., is for rental only. It seats 1,200, is supplied with a commodious stage, full scenery, and electric lights. Irving B. Rich is the manager.

—D. A. Kelly, Grand Exalted Ruler of the Elks, who is touring the country with The Shadow Detective, is made quite a lion of by the brethren wherever he goes. He is frequently banqueted.

—The Steuben House, Bath, N. Y., near the Opera House, can accommodate even a circus, and the rate is only one dollar a day for professionals. Free bus and baggage transferred without extra charge.

—As Sim Lazarus and Ned, the cabin boy, respectively, Dore Davidson and Ramie Austen continue to be a leading feature of the company supporting Edwin Thorne in The Black Flag, which is now doing Jacobs and Proctor's circuit.

—E. A. McDowell and Fannie Reeves are in the midst of a very successful season at Winnipeg. Their repertoire is large and varied and the supporting company strong. They will shortly produce a new play called The Boom.

—Warren Ashley and Marie Heath will close their engagement with the Cold Day company in Pittsburg next week and return to New York. Miss Heath is a charming little singing soubrette and a great favorite with Western audiences.

—Walter Hine died at his home in Baltimore last Thursday night. Mr. Hine was a brother of Harry Hine, the well-known agent and manager. He was a courteous, capable man of business with a wide circle of friends. He left a wife and children.

—The manager of the Windsor Theatre, Boston, never complains of bad business; he simply complains that the City Government is so zealous in its efforts that a special officer is on continuous detail to look after the audiences. The total draw is limited to $3,500 weekly. The open weeks are very few, and should be applied for immediately. J. W. Randolph, the business manager, has brought the Windsor into prominence as a popular-price house.

—Harbor Lights is still the attraction at the Boston Museum. Nothing definite has been decided upon as to its production elsewhere, and no immediate action will be taken in the matter. The success of the play has exceeded Mr. Field's expectation, and he expresses the belief that it will reach its one hundredth night before it begins to wane. The report that Mr. Sanger intends to call in his Hoodman Blind company and send it out in Harbor Lights is premature.

PROVINCIAL.

BOSTON.

There has been a succession of crowded houses at the Globe Theatre, where Hamlet was given for the first three evening performances of the week and at Saturday's matinee; Citoon Thursday and Friday evenings, and the triple bill of The Coast Sergeant, A Clerical Error and Chatterton was given on Wednesday afternoon and Saturday evening. These pieces formed a most delightful evening's entertainment, given as delightfully as they were. Such perfect cockney accent and manner as were given in the first piece by J. H. Clyde as William Honor, George Barrett as Bob Atkins and A. H. Bernage as Charlie Tucker. The play itself is very bright and spirited, full of strong human feeling accented with prejudice. A Clerical Error introduced Mr. Barrett in a new role—that of a rather free-and-easy minister in every-day life, a character that he essayed most delightfully. I should find a little fault with the unnecessary brutality he is led into by the author to get him out of the way in order that his nephew and ward may be happy. It is hardly graceful, not to say honorable, for a minister to confess that he was "only jesting" when he proposed to a young woman, who had accepted him, at the sacrifice of her own happiness. A lie is a lie, more disgraceful than ordinarily, when the straighter and more natural course lay before him. Of course it afforded a capital chance for fine acting, for which occasion Mr. Barrett made the most; but so would the other way out as well. George Barrett fairly divided the honors with his brother in this piece, in the character of the old butler or upper servant—a close and careful study of life. In Chatterton, which concluded the entertainment, Mr. Barrett made a strong personation in the boy genius whose history is so well known. In this, more than in any other play, excepting may be in A Clerical Error, he lost himself more completely in the character, or probably the character was suited to his manner more completely. Throughout the entire sad story his acting was strong, practical and effective. In this play also, George Barrett divided the honors with him, his Boaden being delightfully vulgar, and weak in morals where the young poet was strong. Miss Eastlake's Lady Mary was pretty, as was her Minnie in the previous piece. At the fall of the curtain on Chatterton, there were loud calls for Mr. Barrett, and after several appearances of the different people he made a speech, saying:

"I am very short of breath, but I am full of gratitude, and well I may be, for a kinder or more appreciative audience it has never been my good fortune to have. I came here three weeks ago a perfect stranger to your city, wondering what the verdict of Boston would be; and before half an hour had passed you had set my mind perfectly at rest. You had treated me not as a stranger, but as an old and valued friend. I sincerely trust that since that evening I have not done anything nor permitted anything to be done to forfeit your respect. I thought that in the part I have just played I was going to give you a strong moral lesson, and now I am sure that I have. I cannot say in the words of poor Chatterton that you have denied me bread, you have paid me so well since I have been here. But I should like to say with him that my name will be graven upon your lips at least until I have the honor of returning to you. I have to thank the resident staff and the hands upon the stage for the manner in which they have worked for the success of my plays during the past three weeks. In behalf of Miss Eastlake I beg to thank you all. I hope to come back to you next March, and I trust you will be as glad to see me as I have been to see you."

Mrs. Langtry recovered from her cold sufficiently to appear during the week at the Boston Theatre in The Lady of Lyons, excepting on Wednesday afternoon and Saturday night, when A Wife's Peril was given. The houses were large and so was the latitude.

The compositor will please hunt up what I said last week about Adonis at the Hollis Street Theatre and Harbor Lights at the Boston Museum.

Lottie Church and a fair co. appeared in Unknown at the Bijou Theatre, Charles A. Mestayer playing the part formerly done by John A. Stevens, and playing it well, while Miss Church made the character lighter and more superficial than before—hardly an improvement, though she did it well.

Gus Williams and his co. appeared at the Howard the first of the week in One of the Finest, following it with Captain Mishler and following that with Oh, What a Night! Houses large.

E. T. Stetson crowded the Windsor Theatre in Neck and Neck, where special attention was devoted to the execution scene, the lightning express, and so forth.

Resumé: The Elks' Ball in the Mechanics' Building was a great success financially, though the curious throng who went late to see the actors and actresses did not see them. Dixey was there, of course. It was his cue. Vanderfelt and a few others were seen, but somehow, if many besides were there, they were not recognized.—Joseph Howard will deliver a course of Sunday evening lectures at the Park Theatre, beginning Dec. 12.—William Warren celebrated his seventy-fourth birthday Wednesday of last week. He is constant in his attendance at our theatres, and is one of the most attentive and respectful auditors in the house. Some of the actors with much less name and fame who come to slur and go away to abuse, would do well to imitate his gentlemanly qualities.—Wilson Barrett gave a dinner party to Will Carleton at the Vendome on Wednesday evening, at which several others were present, including the omnipresent Dixey. Mr. Carleton recited "The First Settler's Story" and Mr. Barrett read "Gone With a Handsomer Man."—The following is from the *Herald:* "Charles J. Rich, who is making a contract with a manager who is to present an attraction at the Hollis Street Theatre next year, placed after the date the letters A. D. On being informed that it was not necessary to write A. D., Mr. Rich said that the letters did not stand for Anno Domini, but meant After Dixey."

PHILADELPHIA.

This has been a week of strong attractions at all of the theatres, and heavy business has been the result. Of course the main attraction was the National (American) Opera co. at the Academy of Music, and, although the recepts were not as large as they should have been, still it is reported they were over $30,000 for the seven performances. The season began on Monday night with an elaborate presentation of Gounod's Faust, which in many respects has never been equalled in this city, and probably not in the world. As seven different operas were produced it will be impossible to speak of them in detail, therefore I shall but mention the repetoire, and, without attempting criticism, will endeavor to give expression to the general public verdict concerning this great organization and its work. The other operas produced were Orpheus and Eurydice, Lakme, Lohengrin, The Flying Dutchman, Aida, in the order named, and the season closed on Saturday night with an excellent performance of Massé's one-act opera, Galathée and a Bal Costume Grand Ballet, music by Rubenstein. The distinguishing merits of this series of performances were the elaborate and beautiful stage settings, the richness, variety and effectiveness of the costumes, the excellent work of the chorus, and its strength numerically and vocally, the great superiority of the orchestra, and the careful attention to detail in every department. As might naturally be expected the finest spectacular effects were seen in Aida, and no finer spectacle has ever been seen here than was presented in the second act of this opera, when Rhadames enters the city of Thebes with his richly costumed warriors, his captors and his spoils of ivory and barbaric gold. I may truthfully go farther and say that the gorgeousness of this scene has never been equaled here. Of the principal artists connected with the co. none can claim to have achieved a great success. The nearest approach to a popular triumph was won by Laura Moore, who was heard but twice during the season and only once in a leading role, as Galathee, in the opera of that name, in which, by the excellence of her singing, the charm of her manner, and her fine appreciation of the humor of her role, she won golden opinions and hearty recalls. In fact, in spite of the more commanding works produced Galathee was the artistic success of the week. The reason for this was that there were but four in the cast—Laura Moore, Jessie Bartlett Davis, William Hamilton and John E. Brand and one and all were excellent both in the conception and execution of their parts. Measured by the nature of the work done Mme Fursch-Madi, who sang the title role in Aida, is entitled to first rank in the co., closely followed by Pauline L'Allemand, whose best performance was Lakme, and by Emma Juch, whose Marguerite was in every way charming. Cornelia Van Zanten, who appeared a number of times, but whose best work was done in Orpheus, proved herself a conscientious artiste, but failed to make any deep or lasting impression. Of the male artists William Candidus was certainly entitled to the first and most favorable position. He has greatly improved and his voice was [illegible]. He was lacking in richness and [illegible], but in range, evenness of tone, ease of delivery and sweetness of enunciation, he was all that could be desired. Next in order came William Ludwig, whose dramatic ability, added to his fine voice, made him of great value. In The Flying Dutchman he was entitled to the highest praise and received it. Of course Myron W. Whitney has a great voice and is a good singer; but he has no dramatic [illegible] or fire, and all his performances were marred [illegible]. Charles Bassett, who made his debut here in the title role of Faust, and who was afterwards heard several times, had to endure much adverse criticism, which he scarcely deserved. It is true he was [illegible] and his voice not always to be depended [illegible], but it was of excellent quality, and [illegible] power I predict for him [illegible]. Stoddard was very uneven during the week, having done some very good and [illegible] work. The ballet showed very marked [illegible] over last season.

And now I have arrived at the [illegible] feature which is at once the [illegible] of the entire organization, and that is the orchestra. A more perfect orchestra certainly does not exist in this land, and probably no more accomplished leader that Theodore Thomas, but for the work that is being done by the National Opera co. and for the work which it hopes to do, Mr. Thomas is handicapped by his strong individuality and the desire to conquer people rather than to win them. That Wagnerian idea that subordinates the vocal to the instrumental score, or at the best, treats the individual voice as but an instrument in the grand aggregation, will never make the fortunes of this co. Such treatment may answer in Germany, where physical development in the gymnasium keeps pace with vocal culture, and then care must be taken that delicacy is not sacrificed to power. Again, it is unwise to insist in instructing people who only desire to be entertained. The music lover would let the National Opera co. or any other co. starve to death, but fashion will feed it upon luxuries. Hence do not say to the public, "You must take what I give you," but give it what it wants, and then you may enlarge your money receptacles.

Dear, tuneful, beautiful Faust opened the season here and the house was packed to the outer doors; but no other work of the week succeeded in drawing even a moderately full house. Surely this is a matter worthy of consideration. Let the management produce one of a dozen charmingly melodious operas, that might readily be named, and watch the result. Mr. Thomas is a great man when he lets voices alone and doesn't meddle with opera. But, all in all, we have had a week of rare enjoyment, which I am glad to know will be repeated in January.

Fanny Davenport has completed her second and last week at the Chestnut Street Opera House. Her engagement was in every respect a success. She appeared during the week as Rosalind, Beatrice, Lady Teazle and Fedora, in each of which roles her success was most pronounced. Her support was excellent. This week Fantasma; 29, Wilson Barrett.

Hoodman Blind has met with great success at the Chestnut Street Theatre. I have only space to say that it is a sterling drama, beautifully put upon the stage and excellently cast. Joseph Haworth was always a favorite of mine, and his performance of the part of Jack Yeulett should only advance his well-earned reputation. Sydney Armstrong in the dual role of Jack's wife and the Gypsy Waif, had an arduous and difficult task, but one which she performed in a manner that left no doubt as to her abilities. Sidney Howard as Ben Chibbles, the blacksmith, treated us to a performance that was exceptionally good and beyond criticism. All the other parts were in excellent hands. The same attraction remains this week; 29, a Madison Square co. in Saints and Sinners.

"Standing Room Only" was a familiar announcement at the Walnut Street Theatre during the past week, the attraction having been W. J. Scanlan, who grows in popularity upon each succeeding visit. He was as pleasing and magnetic as ever and deserved his great success. This week I. B. Polk in Mixed Pickles; Gus Williams 29.

Joseph Jefferson played last week his annual engagement at the Arch Street Theatre. He appeared as Rip Van Winkle, Caleb Plummer and Mr. Golightly. In spite of the strong attraction offered to society by full-dress opera nights, Mr. Jefferson's old friends found time to visit him and as their name is legion they gave him a kindly and substantial greeting. This week Mrs. John Drew in The Rivals; 29 A Parlor Match.

The Crowing Hen has disappeared from McCaull's Opera House and Don Cæsar will hold the boards for one week, after which The Mikado.

The Mystic Isle having been laid upon the shelf at the Temple Theatre, the Little Tycoon started upon its second run at this house. It opened 15, to an immense house and has continued to draw well all the week. The original co. appeared and the old favorites were warmly greeted.

At the National Theatre John A. Stevens, supported by a strong co., presented his play A Great Wrong Righted. I have already had occasion to speak of this drama as one of great strength and absorbing interest. Mr. Stevens appears in it to much advantage, and he had much reason to be satisfied with its pecuniary success. This week The Romany Rye; 29 Gray and Stephens in Without a Home.

The Howard Athenæum co. did an excellent business at the Central Theatre. The comb is very strong but lack of space forbids individual mention.

Brief Mention: Uncle Tom's Cabin packed Forepaugh's Theatre all the week.—Carncross' Eleventh Street Opera House continues to be the resort of all who want to drive away the blues. A burlesque of Erminie entitled Ah, There Minnie! has proved a strong attraction and is still continued.—Slocum's Minstrels, after a hard fight, will disband at the close of this week. On the 29 the Lillian Conway Opera co. under the management of William S. Moore will appear at the Arch Street Opera House. Harry B. Mahn has so long been identified with light opera that it seems fortunate that he was able to secure this attraction.—E. N. Slocum has been engaged by Mr. Brotherton as amusement director for the Eden Musee, connected with the Temple Theatre. There is a fine, large hall in the building, which will be devoted to light entertainments.—Colonel John A. McCaull has signed a contract with Messrs. Zimmerman and Nixon to present light opera for nine weeks next season at the Chestnut Street Opera House.—He will not renew his present lease, and many rumors are afloat as to his successor; but nothing authentic can be learned.—The Casino at Broad and Columbia avenue has been leased by Messrs. Forepaugh and Connelly, of Forepaugh's Theatre, for a Summer season. Light operas only will be presented, and if the same pains and good judgment are brought to bear upon this new enterprise as have always marked this management, success seems certain.—Gustav Amberg, of the Thalia Theatre of New York, has leased Concordia Hall, on Callowhill street, between Fourth and Fifth streets, and will open it on Thanksgiving Day as an opera house. It will be called the Thalia Theatre, and will be exclusively devoted to German comic opera. Popular prices will be charged. The opening attraction will be Nanon and the co. will include many well-known artists, together with a large chorus and orchestra. All of Mr. Amberg's cos. will be seen at the house during the season. Sigmund Stein will be the business manager.—The Elks' benefit at the Academy of Music on last Friday afternoon was in all respects one of the best they have ever had. The receipts were very large, and thanks to the courtesy of the various professionals then playing in the city, and also to the kindness of Dockstader's Minstrels, who came over to assist, the bill was the best ever presented in this city. Upon the occasion of the recent performance of Lohengrin by the American Opera co., Mr. Stoddard, who was cast for the King's Herald, being indisposed, the part was taken by Mr. Mertons, a member of the chorus, who two months ago was a working mechanic in a Western city. He sang well and acquitted himself with so much credit that he received a hearty encore. So much for the future of this great undertaking.

CINCINNATI.

Erminie, presented past week at the Grand by the Aronson Casino Opera co., scored an indubitable success, the attendance being excellent during the entire engagement. This, too, in face of unjust criticism from two of the local journals. The opera was admirably staged, handsomely costumed, and the cast could scarce have been improved on. This week the Carleton Opera co in Nanon.

Clara Morris' week at Heuck's was singularly unsuccessful, the attendance being wretchedly poor. Article 47 and Miss Multon constituted the repertoire for the week. This week, Alone in London; 28, Hoyt's Tin Soldier.

The Cattle King comb. delighted a goodly attendance at Havlin's. This week, Dan Sully in Daddy Nolan, followed 28 by Herne's Minute Men.

Manager Fennessy secured a desirable card in Kelly, Murphy, Foster and Hughes comb. past week at People's, and on several evenings the standing-room only sign was brought into requisition at an early hour. This week, the Reilly and Wood Novelty co.

Between Acts: Manager Charley Smith, of the Vine Street Opera House and Olympic Theatre, was presented 16, with a handsome gold-headed cane by William Courtwright, Ed. Collyer, A. D. Clark and Sarsfield and Boyd, specialty artists at the Olympic.—The Heuck's Opera House co. of this city has been duly incorporated under Ohio State laws, with a capital stock of $[illegible].—The incorporators are Hubert Heuck, James E. Fennessy, Theodore H. Mithoff and Lewis A. Turner.—Sigmund Gabriel, last season manager of the Vine Street Opera House, has secured a lease on the old London Theatre and will operate it hereafter as a regular variety resort.—Manager Harris will present Tony Denier's Pantomime troupe as the Museum's Thanksgiving week attraction.—Neil Burgess in Vim closed a very successful week at Harris' Museum 20.—At the annual election of Cincinnati Lodge, No. 5, B. P. O. Elks, on 14th instant, the following officers were elected for the ensuing year: A. Thayer, Exalted Ruler; Dr. Prather, Esteemed Leading Knight; Harry Rice, Esteemed Loyal Knight; W. Ziegler, Esteemed Lecturing Knight; Robert Strauss, Treasurer; William Ludwick, Secretary; William Gruber, F. Renan and A. J. Gilligan, Representative to the Grand Lodge; Charles Thompson, Tyler—tenth term.—The second [illegible] concert was given 15 at the Odeon under the [illegible] of Prof. Henry Schradieck.—Manager Rainforth has evidently secured a corner on comic opera [illegible] Grand, and in Erminie and Nanon has captured [illegible] attractive musical features of the present season.—Manager Fennessy has discontinued the system of daily matinees at the People's, and from [illegible] matinee performances will be given only on Monday, Tuesday and Thursday. This departure will [illegible] members of combs. showing [illegible].—The Battle of Sedan still draws an excellent [illegible].—The Olympic, which was opened [illegible] Manager Charles Smith, is admirably located, and [illegible] by residents of the West End.—[illegible] Cincinnatus, whose two weeks exhibition [illegible] Fall of Babylon in September at the Ball Park was so phenomenally successful, has disposed of the scenery, costumes, etc., to a stock co. recently incorporated under the title of The Fall of Babylon Amusement Company, with a stock capital of $25,000. It is proposed to present the spectacle, with the original scenery, at Coney Island during the summer of 1887.—The first instalment of the new folding seats to be used at the Grand was received 18.—Manager Gabriel will open the London Theatre just as soon as some necessary alterations are completed.—Manager John H. Havlin, Louis Ballenberg, Joseph A. Jones, S. F. Jones and E. F. Hewitt are the principal stockholders in the Fall of Babylon Company, Havlin being the director-in-charge.

NEW ORLEANS.

When Mr. David Bidwell expressed his intention last season to organize a regular stock co. to play in New Orleans, all the knowing ones predicted a failure, and said that no city except New York could or would support a regular stock co. They were wrong, however, for the end of the season showed Mr. Bidwell to be far ahead, and the stock system permanently established in New Orleans. The co. engaged last year was a splendid one, embracing, as it did, such names as Joseph Wheelock, Marie Wainwright, Barton Hill, Minnie Monk, Charles Wheatleigh, Charles B. Welles and others equally well known. This year it is even better. The first performance by the new co. was given 14, at the Grand Opera House, to an audience that completely filled this large theatre. This business kept up all the week. Sardou's Scrap of Paper was the play interpreted by the following exceptional cast: M. Prosper Couramont, Osmond Tearle; M. Brismouche, Charles Wheatleigh; Baron de La Glaciere, Barton Hill; Anatole, Hart Conway; Baptiste, Junius B. Booth; Francois, H. C. Brincker; Mlle. Suzanne de Ruseville, Minnie Conway; Louise de La Glaciere, May Brookyn; Mlle. Zenobie, Isabella Waldron; Mathilde de Merrivale, Emma Maddern; Mme. Dupont, Pauline Duffield; Pauline, Kate Stanley.

The performance was a splendid one. The actors were well up in their lines, and all the wit and brilliancy of Sardou's admirable comedy was brought out in bold relief. Osmond Tearle and Minnie Conway made an immediate hit. Mr. Tearle is a very handsome man, and a particularly good actor. He has played Prosper Couramont before, so it is not necessary to speak at length of it. Miss Conway was so good as Suzanne that everybody is anxious to see her in an emotional role. Barton Hill, Charles Wheatleigh and Emma Maddern were members of last year's co. They each received an enthusiastic welcome, and liberal applause as the performance progressed. May Brookyn, Pauline Duffield and Isabella Waldron did well and made a good impression, likewise Hart Conway, J. B. Booth, H. C. Brincker and Kate Stanley. The comedy was well staged under the supervision of Barton Hill. This week Le Martyr Mother.

While the stock co. did by far the best of the week's business, Louise Balfe's work at the St. Charles with Dgamar as the attraction was by no means bad. This was Miss Balfe's first visit to New Orleans, and she may come again without any fear, provided she brings a better co. and a play that is more within the bounds of reason. Zozo this week.

W. A. Mestayer has not been seen here for several years, but the audiences that asembled at the Academy of Music last week to see him and charming Theresa Vaughn in We, Us & Co. showed that he was not forgotten. This is the third horse-play comedy that we have had, and their popularity continues the same as ever. We, Us & Co. is as bad as the rest of them. The co. is a splendid one for the play. Mr. Mestayer, of course, made the most fun. George Richards, Gus Bruno and Bernard Dyllyn are also excellent comedians, and helped to keep the audience in good humor. Theresa Vaughn has developed wonderfully as an actress within the past few years. She dances and sings charmingly and looks beautiful. This week we will have another of the same kind—Skipped by the Light of the Moon.

The French opera season is now in full blast. On 15 the Operette co. made its debut in Les Dragons de Villars. M'lle Rosine Weyns made her first appearance, and, although not making a hit, did very well. The second tenor was in better voice, and therefore did not do so badly as in La Traviata. On Thursday Madame Favart was given. Houses have been fair.

At the Avenue Theatre, Renrow's Jolly Pathfinders did an excellent week's business. The co. is small, but good in its line. The performance consists of Editha's Burglar, with Master Frankie Jones, a precocious child, as Edith. Then follows a lot of Scraps, consisting of songs, dances, etc., all of which are well done. Ezra Kendall appears this week in A Pair of Kids.

Charles Gilday and Fannie Beane terminated a profitable two weeks' engagement at Farranta's last Monday. A Piece of Pie was the second week's diet. It is by Ed. Chrissie, and the least said of it the better. An attempt was made to introduce the Vanishing Lady trick, but it failed on account of nervousness and ignorance on the part of the operator. Carrie Stanley will appear at this theatre this week and present Monte Cristo and A Collier's Daughter.

The usual change was made at Robinson's Dime Museum last Monday. They consist of some interesting curiosities in the curio hall and a new show in the theatorium.

Arena: W. W. Cole's Circus came 17 and stayed five days. As the menagerie and horses are advertised as for sale, I presume that the affair will go under here. It is one of the best circuses ever seen here. It has a first-class and interesting menagerie; the acts in the rings are nearly all new and the performers as daring and expert as any in the business. The hippodrome races and Dr. Carver's Wild West are two of the most interesting features. New Orleans only sees a circus once a year, and as a consequence a big business is done. This year was no exception.

Jetties: James D. Gilbert, of Kate Castleton's co., has left that organization and gone to Chicago. Gus Ringé is now the treasurer of the Grand Opera House. Mr. Ringé was for many years the assistant at this house. No better man could have been selected.—R. E. Stevens was the man who piloted Mr. Bidwell's stock co. last year, and did much to make it a success. He is on hand again this season, and intends to repeat last season's success. Mr. Stevens, acting under Mr. Bidwell's instructions, has secured the rights to produce Hoodman Blind, Jim the Penman, The Martyr Mother, and all the latest New York and London successes.—Ben Dodson, in advance of Zozo, is in town and whooping up things generally.—H. C. Brincker, of Mr. Bidwell's stock co., is a young amateur of this city, who will, I think, make his mark in the profession. He is surely in good hands with Barton Hill as his preceptor.

BALTIMORE.

After Monday night the houses at the Academy of Music were big and increased steadily throughout the week. The Gypsy Baron came to us with very little advance puffing beyond the moss-covered announcement that it was the latest and best of its author's works, and comparatively few of the general public knew of its merits and the merits of the co. giving it. As soon as these were known the house of course was well-filled. The opera is, from a musical point of view, far above the ordinary run of comic opera; at some points, notably the finale of the first act, it would be pretty hard to draw exactly the dividing line between it and grand opera. The music, throughout, is of a high order and very characteristic. Of the ensemble with which Mr. Conried gave the opera, nothing but praise can be said. In the east were some excellent people. Henry DeLorme is a manly, robust tenor, and sang the trying music of the title role in an artistic and enjoyable manner. In this day of emasculated feminized tenors, it was a genuine treat to see and hear him. His method is good, his high tones have the genuine ring about them and he does not continually nurse his voice; besides this, he is a graceful, easy actor. Laura Bellini made the most of the gypsy-girl, Saffi and that is saying a good deal. Her voice is a rich, full soprano, which is completely under her control and she sang her music with absolutely no effort at all. Laura Denhoff's fine contralto voice made the old gypsy a prominent figure and Fred. Urbay, though he had but a small part to do, did it in great shape. Lydia O'Neill sang the part of Arsena very sweetly and the balance of the cast were affective in small parts. The chorus was decidedly the best in quality and the strongest numerically, ever seen here in comic opera. The choruses in the Gypsy Baron are not only difficult to sing but there are a good many of them, and they were all sang with an *attaque* and an earnestness that made them unusually enjoyable. The ease with which the co. moved around the stage and the thorough absence of everything conventional were remarkable. The stage setting was picturesque and effective and the costuming effective. On Monday night, Rhea opens for the week in Princess Andera, and will appear after Thursday night in Violets. Next, Dion Boucicault.

James O'Neill has been seen here frequently in Monte Cristo, but he has lost none of his popularity, and the drama is seemingly appreciated as much as ever. It as it is said he is becoming tired of the part from having played it so long and continuously, his performance does not show it. He puts into the character all the finish and fire that has always marked his impersonation. The co. which supported him at Ford's Opera House last week was not as strong as that of last season, or the season before, with one exception, and that was Grace Thorne. As Mercedes she is thoroughly charming and womanly, and comes nearer to the Mercedes of Dumas' Monte Cristo that any one we have ever seen in the part. Noirtier is most too much for J. W. Shannon, but next to the star he was the most noteworthy in the male cast. Herne's Minute Men is the current attraction. Next, A Night Off.

The attendance at the Holliday Street Theatre last week during the engagement of Evans and Hoey's Parlor Match was very good, and the fun of the two comedians as fetching as ever. The business and plot of the piece are the same as when here last year, the only novelty being the introduction of new music. Hoey's new topical song is a good one, and he sings it well. W. J. Scanlan in Shane-na-Lawn began a short engagement on Monday night. No attraction underlined for next week.

The [illegible] just closed was another big one at the Monumental Theatre, the houses throughout the week being well filled. For Thanksgiving week Manager Kernan announces the Howard Athenæum Specialty co. Next, Hallen and Hart's Ideals.

At the Front Street Theatre Flora McAllister is appearing in Taken from Life, supported by H. S. Duffield, Fannie Bernard and her own co. Next, Callen, Haley and Callen's Minstrels.

Business still continues good at Harris' Masonic Temple Museum, Edwin Arden in Eagle's Nest having proved a drawing card. This week Monte Cristo will be given with Horace Lewis as star. Next, Bandmann.

Fog: Henry Abbey announces Patti in one operatic concert at the Academy of Music Dec. 7.—After reading Nym Crinkle's feuilleton last week on "Snobbism in Music," I took a shine to his good health and his family's, and may they all live long and prosper. He has hit the nail squarely on the head, and what he said of New York is just as true of Baltimore. There is a large epidemic of musical snobbism prevalent here.—The Board of Governors of the Oratorio Society has billed a concert at Oratorio Hall for 30.—A Japanese Village opened at the Biddle Street Rink on Monday night.—Walter Hine, late advance of Edwin Booth, died at his residence on McCullough street, in this city, last week.—The Minute Men has been billed extensively. I saw one stand on Baltimore street that reached from the pavement to the third story of a new building, and which made a great showing.

ST. LOUIS.

It was demonstrated last week that operas sung in a foreign tongue, other than the Italian, can draw crowded houses. Amberg's Thalia co. packed the Olympic at every performance, and although the majority of the auditors were German, there was a good sprinkling of Americans. Everything was done to stage the various operas in an attractive style. The chorus was strong and well-trained, and the orchestra was well conducted. The co. remains this week, Emma Meffert will benefit on Wednesday evening in the Maid of Belleville. Clara Morris 29.

Mrs. D. P. Bowers, at Pope's last week, brought out all the old-time theatregoers, and met with an ovation at their hands. She has lost none of her dramatic fire, and acted throughout with unwonted vigor. Elizabeth is undoubtedly her strongest character, and on Friday evening she had to respond to four calls before the curtain. Joseph Wheelock, John A. Lane and Mark Lynch made hits during the week. The co. is unusually strong. The old favorites, Salsbury's Troubadours, this week.

George S. Knight and his accomplished wife were greeted by good houses last week at the Grand. The play, Over the Garden Wall, has no plot, and I think that Mr. George Knight is too good an actor to play such trash. The singing and the dancing of the Knights and the St. Felix Sisters were very good. Edwin Foy, with his eccentric characters, is destined to become one of the best in his line. Joseph Murphy this week. R. L. Downing 29.

Lizzie Evans, at the People's last week, in a round of characters, had good houses. A remarkable fact about Miss Evans is that the box receipts steadily increase every night she plays to this house. She needs a new play adapted to her peculiar line, and Mr. Callahan informs me that Scott Marble has just completed a comedy for her entitled A Family Affair. The supporting co. was good, and Steve Corey made a hit in the topical song, "The Accent On." My Leaf this week. Lights o' London 29.

W. H. Smith, of the Standard, secured Baird's Minstrels for last week. This was the first appearance of this organization here, and the chestnut was agreeably absent, while the acts, although introducing old songs, were put together in a novel style. Among the performers were Lew Benedict, an old timer, and Wm. E. Conkling, a remarkable contortionist. Charles Hanford in Partners in Crime this week. Planter's Wife 29.

James Richmond, the new manager of the Casino, is making it an object to offer new and novel features, and the house is doing a good business.

Cues: E. J. Swartz, of Philadelphia, has handed a new play to Geo. S. Knight. It has not been named, but Mr. Knight says it will be a go.—Perlman, advance for Partners in Crime, is here.—Charles Pope is in town.—At a gathering of theatrical managers in the office of a proprietor of one of our popular theatres, the MIRROR was endorsed as the best theatrical paper.

CHICAGO.

There is little to record in Chicago as new in dramatics. Prince Karl, with Richard Mansfield in the title role, has drawn well at Hooley's Theatre, and the star has made a most excellent impression as a clever actor and accomplished gentleman. This week, Aronson's Opera co. in Erminie.

Helen Dauvray, in One of Our Girls, has had good patronage at the Opera House, and her second week was almost as good as the first. She has established herself as a favorite, and will be welcomed here always. This week, Robson and Crane in Merry Wives of Windsor.

The Boston Ideals had a profitable two weeks at the Grand. This week, A Rag Baby.

Faust and Marguerite, as presented by Lewis Morrison and Celia Alsberg, is not especially worthy as a dramatic work, but it has pleased fair-sized audiences at the Columbia. The scenery has been the principal feature of the performance. Morrison's Mephistopheles is a comedy piece of work and not at all in accordance with the poem. Miss Alsberg has little to do. This week Mlle. Aimee.

The Kiralfys' Around the World has drawn largely at McVicker's and the spectacle will undoubtedly be a profitable engagement. Next week J. C. Duff's Comic Opera co. in A Trip to Africa.

The minor theatres are all having a fair run of business with the ordinary attractions. Clara Morris will put in a week at the Windsor which is an innovation that will bring that house into prominence.

PITTSBURG.

Collectively speaking, business for the week which terminated 20 may be summed up briefly in one word, viz. good. At the Opera House Lawrence Barrett played to average large audiences, composed of this smoky burg's best and most select people. His repertoire occasioned a nightly change of bill, and was of the usual Barrettian order. Richelieu, Francesca, Merchant of Venice, David Garrick, Hamlet, Yorick's Love and Julius Cæsar. His support throughout was acceptable, and in some instances admirable. Minna K. Gale is especially worthy of mention for the admirable manner in which she depicted the majority of her characters.

A veritable merry war was raged during the week between the Carleton and Wilbur Opera cos. The former was entrenched at the Bijou, while the latter fortified itself at Harris'. Both were playing at reduced opera rates. The battle was well fought and stoutly contested, and resulted with the odds in favor of Carleton, both cos. having done a large week's business. The Carletons sang Nanon during the entire week and the Wilburs alternated with The Merry War and The Three Black Cloaks.

The Reilly-Wood comb at the Academy succeeded in drawing a larger week's business. This comb. proved to be an exceptionally fine congregation of shining variety lights, and the business done was fully merited by the performance.

Oliver Byron is at the Opera House this week; Kate Claxton is at the Bijou; the Wilbur co. remains another week at Harris', and the Night Owls Variety comb. is doing business at the Academy. On the 29, the Opera House will have J. K. Emmet; the Bijou, Margaret Mather; Harris' A Cold Day co., and the Academy the Howard Athenæum comb.

Items: If John F. Fields would make use of the negro dialect, or else speak good English, he would make an otherwise fine musical act much more enjoyable. It grates upon the ear to hear a person repeat, time after time, "I will now manipulate *on* this instrument."—Susie Kirwin makes use of the chestnut register in The Merry War.—Wilbur has a clever and hard working comedian in the person of Alf. C. Wheelan.—W. T. Carleton was in fine voice last week and sang the role of Marquis D'Aubigne with precision and force. Fanny Rice sang the role of Nanon during the first three nights of the week very acceptably. Kay Samuels sang the same part during the remaining performances in a pleasing and highly creditable manner. Charley Drew, in the comedy part, was accountable for most of the laugh making, while Jay Taylor, made the most out of a rather thankless tenor role.—Stage-manager Jackson, of the Wilbur co., is doing good and satisfactory service. The dudes who are constantly demanding admittance behind the scenes "just for a moment to speak to one of the girls," have no use for him.—Barrett told a friend in this city that he would never again play in Pittsburg. Ding-a-ling-a-ling.—Harris' had 2,500 people packed within its four walls on Saturday night.—Fred Parke lent Manager Ellsler and Mr. Barrett his magnificent settings for Francesca da Rimini.—Jimmy Brady is one of the best advance agents in the business, and no one knows it better than A. L. Wilbur.—Jimmy Conly was wined and dined quite extensively last week. "The Dude" was always popular here.—Josef Handel has severed his connection with the Braddock (Pa.) Opera House to accept a more lucrative position in the East Liverpool (O.) Opera House.—The people who got up to leave before the performances were over at the Opera House last week were roundly hissed by those who desired to remain to the end. This is a good beginning.—Julie Christin has a pleasing contralto voice, which she makes use of to good advantage.—What a pity it is that John M. Sturgeon is not given a better chance with Barrett. He is a Pittsburg lad, and his friends here are ready to stake him for a good performance of Mark Antony or any such character.—Susie Kerwin wears well. Notwithstanding the wear and tear of two performances a day, she looks as fresh as ever.—Uncle John Ellsler is at his post at the Opera House, looking out for the comfort and welfare of his patrons.—Manager Williams is doing [illegible] well with the picture of the Battle of Gettysburg at the Grand Central Rink building.—Tim Carroll is doing exceptionally fine scenic work for the Bijou. His work for the second act of Nanon was highly applauded last week.—The Wilber Opera co. is doing The Three Black Cloaks in a highly creditable manner. Susie Kerwin, J. E. Conly, Alf. Wheelan and Julie Christin carry the performance through with a vim.

JERSEY CITY AND HOBOKEN.

At the Academy of Music Marie Prescott appeared 15-20 to only fair houses. Her repertoire consisted of Galatea, Parthenia and Czeka, and her presentation of each character was received with repeated curtain-calls. Her leading support, R. D. McLean, is afflicted with a rather undignified stage wobble in walking that detracts much from his force and presence, but is otherwise very good. Willard Brigham, Charles Theodore, J. W. Dixon, Agnes Maynard, Onnie McLinden, Marguerite Saxton and Robin Merry all deserve mention for their endeavors in support of the star. It is unfortunate that Miss Prescott did not receive better patronage, as, with rare exceptions, she is the best actress who has visited us this season.

An immense house greeted the initial performance of Tony Hart's new play, Donnybrook, by H. Wayne Ellis, 22. It is musical comedy-drama of the usual Irish type, with nothing particularly original in it; but it serves as a vehicle for the introduction of some rather clever specialties. The piece in its present form is rather crude, and will need considerable pruning and alteration before it will run smoothly. One has but to read the cast to know the plot: There is Conn O'Grady, the penniless heir to an estate in Chancery, proud and careless; his virtuous sister, loved by an exemplary young British officer, and a scheming, venomous land-agent; the laughing, singing, sharp-tongued Irish lass who loves, and is loved by, Conn; the honorable squire; the old retainer, and the ragtag and bobtail of impecunious vagabonds that go to fill in all plays of this character. Virtue is rewarded, four hearts made happy, the agent sent to sheol and the peasantry drink, dance and sing. The second act represents Donnybrook Fair, with its acrobatic performances, greased pig, Irish pipers, Punch and Judy, fights and fun, and it drew howls of delight from the occupants of the closely packed upper regions. Of the cast most of the people are well adapted to their parts. Tony Hart, as Conn, was loudly applauded in every thing he did although his voice was rather hoarse for singing. Carrie Tutein is a handsome, clever little singing soubrette who won her audience at once as Nelly Brady, Conn's sweetheart. The rest of the cast is as follows:

Father Jack Walsh	Richard F. Carroll
Tim Bradley	P. E. Smith
Kelly, landlord	E. W. Rowland
Captain Lawrence Daly	Gra. J. Henderson
Shiel Dempsey	Edwin Browne
Squire Murphy	J. F. Hagan
Corney Kelly	W. Paul Bown
Margaret Flannigan	Annie B. Sutherland
Kate O'Grady	Belle Stokes

I might also mention that the incidental music was execrably managed, showing a lamentable lack of intelligent rehearsal. The engagement lasts four nights and is followed by Wilson Barrett.

Gusher: The Giddy Gusher will probably have something to say about Tony Hart's play, as she occupied a box the opening night.—The manager's box was occupied by M. Mullone and a party of ladies, and many professionals were scattered through the auditorum.

Items: Lilford Arthur, manager of Miss Prescott's co., says business has been only fair since the opening of her season, but thinks the prospect is growing brighter.—Manager Henderson and his lieutenant, Harry Hyams, visited the Hoboken places of amusement last week, and were well received. There is a great deal of temptation in Hoboken and Mr. Henderson would do well not to let Hyams induce him to go there too often.—Increased prices for Wilson Barrett's engagement.

HOBOKEN.

At Wareing's Louise Rial attracted only medium business all last week. She presented Will S. Marion's new American melodrama Fortune's Fool, with a very good cast, including the author, G. Gans, Frank Rich, G. W. Smith, Harry Linden, C. P. Morton, Edith Bird and Addie Cumming. Miss Rial was the recipient of much applause for her clever personation of Coralie Loriot, the danseuse of Porte St. Martin, and several handsome bouquets were handed to her over the footlights. The costumes of the star were marvels of elegance. Louise Aldrich in My Partner opened to a fair house 22. His co. is an excellent one and he will no doubt draw a good week's business.

Eliza Logan and her co. in The French Spy at Cronheim's Germania, did not set the town wild with enthusiasm last week. Only moderate business was the rule. The play is so well-known that a dress rehearsal will not do duty for a regular representation before the patrons of this house. George France's co., including the monster dog, attracted a good house 22 in Wide Awake. The performance opened with Fanny Knight in vocalism, and Keating and Flynn in acrobatic song-and-dance. Next week, Fanny Herring in Uncle Tom's Cabin.

Items: Last Thursday (18) a pleasant surprise was sprung on Manager Cronheim by his employes and a few friends, on the occasion of his birthday. After the evening performance the regular orchestra of the house was strengthened by the addition of a number of Wareing's musicians. They discoursed some fine music, after which the employes, through Treasurer Schiller and Stage-manager Dulany, presented Mr. Cronheim with a handsome smoking outfit. Mr. Dulany outdid himself in the manner in which he hurled the flowers of rhetoric at the astonished Mr. Cronheim. The latter responded in a few neat remarks, supplemented by a basket of champagne and other refreshments, which were heartily appreciated. Mr. Cronheim received many other and costly presents from personal friends.—The two theatres are making arrangements for extra attractions during the Christmas holidays.—Louise Rial is quite bewitching with her cigarette and pretty French accent which she assumes as Coralie.

DENVER.

The Kiralfy spectacular season of two weeks opened at the Tabor Monday night, in a howling storm; but it was an auspicious opening nevertheless, the house being full. The weather is still disagreeable, but the houses are demonstrating the fact that the two weeks' stay will be a paying venture. The Black Crook will be seen the entire week, and will then be replaced by The Rat-Catcher, which is new here. The Crook is comparatively new, having been done only four times in the past. The speaking parts are more efficiently handled than in the previous production, but on the whole the presentation isn't as good. We may have the "revelations in senic effects" in the other spectacle. To follow the Kiralfys is Clio, week of 29, Effie Ellster week of Dec. 6, McCaull co. 13.

The California Hall managment is reaping much benefit from the engagement of Nellie McMahon, who is the only person there worthy of notice, so ordinaary is the array of variety talent.

Small Talk: A recent arrival in this community is John Ramsay, who has come like numerous others, for health. Mr. Ramsay is pleasantly established, has secured a prominent position on the contributing staff of the *Tribune-Republican*, our leading daily, and his recovery is certain. He feels much benefit already. You gave him an address from which I had long departed, Mr. Corr. Ed., and it was with difficulty he found me.—J. H. Laine is reported to have returned from the East.—Denver's reputation for being the worst city in the land fyr securing suitable female supers, is being sustained during this engagement of the Kiralfys. The most angular and ordinary looking women can only be induced to face an audience. There was one, particularly, on the stage Monday night, who would be a fit subject for a museum, so attenuated was she.—Phil McCourt has returned from a sojourn in Leadville.—A. Kauffman, well-known here, where he once resided, is engaged as business manager for Lee's Diorama. Mr. Kauffman is expected here to arrange for the entertainment.

Mr. Hughes will lease his new Music Hall to responsible parties if he has the opportunity. It should be a paying investment. The place is nearly finished.—Now that W. T. Carleton has secured the Western rights to Erminie, and as his co. is booked at the Tabor in January, the local co. may give up the idea of producing the opera in February. I should imagine so, at any rate.—Manager McCourt and ex-Senator Tabor have returned from a trip to Chihuahua, Mexico, where they have mining interests. The next attraction on the circuit is Effie Ellsler, after her Denver engagement. It will be a number of weeks since an attraction did the towns; therefore 'tis likely Miss Ellsler's Colorado season will be especially successful.—The newspapers kept from the knowledge of the general public that the Kiralfys were here for two weeks, until it was time for the Rat-Catcher paper to appear. Of course this was an advertising dodge.—David Kelly (Ko-Ko) departs for New York shortly.—Mr. Locke, the representative of the American Opera, tarried here on [illegible] way to 'Frisco.—Robert Tolmie, pianist, and [illegible] Cheney, violinist, have formed a concert co. and will tour the West.—Some of the Black Crook costumes are decidedly the worse for wear.—The one worn by the steward looks as if it had done service in the early days of the Crook.—The variety place [illegible] known as the Alhambra has been closed.—Dr. [illegible] Griffin was registered at the Windsor lately. A *Tribune-Republican* reporter interviewed him, and [illegible] the result. "We stated last evening that he has bought a ranch, nine miles from Elbert, for [illegible] Frank, who has been in Colorado for some time [illegible] the business of cow-punching. Dr. Griffin says [illegible] has purchased over 2,000 acres of land and [illegible] much more. He is very much pleased with the [illegible] expects, after a trip to the East, to settle down [illegible]nently with his son on the ranch. He says that Mary will open in London in January."

ALABAMA.

MONTGOMERY.

McDonald's Opera House (G. F. McDonald, manager): The Colored Georgia Minstrels to good [illegible] 15.

Montgomery Theatre (Jacob Tanenbaum, manager): Kate Castleton in Crazy Patch to small but appreciative audience [illegible].

Arena: The best circus that has visited [illegible] several seasons was Mann and Holland's ten-cent [illegible]. Large audiences 15-18.

MOBILE.

Mobile Theatre (J. Tanenbaum, manager): [illegible] Baise, in Ingomar, appeared before a Mobile audience for the first time Friday 12. She proved herself a good actress, and, though a stranger here, captured the audience. [illegible] dressed in exquisite taste. Kate Castleton in Crazy Patch pleased a fair audience [illegible]. The Byron Opera Co., with the well-known prima donna Adelaide Randall, graced the boards 17, presenting Princess of Trebizonde to a good audience.

ARKANSAS.

LITTLE ROCK.

Hyde's Opera House (George H. Hyde, manager): Lizzie Evans delighted a large audience 12, presenting Fogg's Ferry. J. C. Stewart's Two Johns co. gave a good entertainment 16. J. C. Stewart and Paul Dresser in the leading roles. Howe's Circus holds the fort at ten, twenty and thirty cents for four nights.

Arena: Sells Brothers' Circus cut prices to fifty cents and exhibited here 13 to a crowd of about [illegible].

HOT SPRINGS.

Opera House (L. L. Butterfield, manager): J. C. Stewart's comedy, the Two Johns, was presented to a large and enthusiastic audience. The performance may not have equaled the expectations of the audience, but everyone seemed pleased and indulged in hearty laughs. Mr. Stewart carried away the adipose honors. Will O. Petrie and Harry McAvoy, in the different character parts, and the graceful jumping and dancing of Miss Elise, deserve especial mention.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Waters and Brinkmeyer, managers): Marshall's Japanese Tourists appeared 9-10; small houses. Most wonderful exhibition of acrobatic feats it has been my privilege to see. They are deserving of the best patronage. Jeffreys Lewis appeared 13 in Clothilde; good house. Support good.

LOS ANGELES.

Grand Opera House (McLain and Lehman, managers): Osbourne and Stockwell's Uncle Tom's Cabin co played to packed house 11-13 and matinee. The Daly's in Vacation week of 22d.

Grand Opera House (Harry C. Wyatt, manager): The Minnie Wallace Dramatic co. failed to put in an appearance 9-10, although advertised.

CONNECTICUT.

HARTFORD.

Opera House (Charles A. Wing, manager): Dominick Murray, supported by a fair co., held the boards the past week, presenting From Prison to Palace and Escaped from Sing Sing. The former was announced as a thrilling drama, but proved uninteresting. The latter was highly sensational and apparently caught the gallery. The houses were uniformly good. Bennett and Moulton's Opera co. this week.

Allyn Hall: Haverly's Minstrels gave two of their unique entertainments, matinee and evening, 20. Packed houses. The co. sustained its good reputation, presenting a pleasing bill, replete with fun and good singing. Lillian Lewis will appear at this house Thanksgiving, matinee and evening, in Camille and Article 47.

NEW LONDON.

Opera House (T. H. Delevan, manager): Herrmann, magician, 18; very pleasing entertainment. Dominick Murray 24-25.

New London Opera House (J. A. Wilkinson, manager): Haverly's Minstrels 17; very satisfactory entertainment.

DAKOTA.

WATERTOWN.

Opera House (Charles Goss, manager): Beach and Bowers' Minstrels, 12-13; crowded houses. Royce and Lansing Musical Comedy co. 25.

DELAWARE.

WILMINGTON.

Academy of Music (Smith and Askin, managers): Maggie Mitchell, supported by an excellent co. appeared in Pearl of Savoy 18; house crowded. Louis Aldrich, in My Partner, drew a good house 20.

Grand Opera House (J. K. Baylis, manager): Corinne and her co. have sung to large audiences all the week. The Mascotte, Girofle-Girofla, The Mikado, Arcadia and Capers were presented. Arcadia, which this co. gave for the first time, was excellently put on, and is likely to prove a welcome addition to the repertoire. Floy Crowell week of 29.

Items: James Sturges, of the Corinne co. did the Vanishing Lady act, in Arcadia, in neat style.—Corinne was the recipient of several handsome floral tokens during the week.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's was well patronized last week by audiences that seemed to enjoy the performances of Evangeline. Maggie Mitchell appears in several of her favorite pieces this week, and W. J. Scanlan will be the attraction next.

National: J. B. Polk drew large audiences, giving Mixed Pickles all the week. Minnie Maddern is the attraction this week and Caprice the play. A Wall Street Bandit comes week of 29.

Herzog's: Hardie and Von Leer pleased crowded houses all the week with their presentation of A Brave Woman. Frank E. Aiken gives Against the Stream this week. Silver King next.

Bijou: Baker's Chris and Lena comb. did and excellent business last week. Edwin Arden and his play of Eagle's Nest are the attraction at present. Next week, Monte Cristo.

Dime Museum: Davene's Specialty Show filled the house week of 15. Ethel Tucker this week in Queena, Two Orphans, Fanchon and Ticket-of-Leave Man.

Kernan's: This new house is meeting with wonderful success, having had but one really bad week this season. The Marinelli troupe did an immense business last week. This week, George H. Adams' Pantomime troupe, A. J. Spencer's Dramatic troupe and F. Hanlon's Variety troupe are the attractions.

Items: The Washington Symphony Orchestra, assisted by Ida Hubbell, soprano of New York, will give a concert 30 at the Congregational Church for the benefit of the Nurses' Training School.—Fred. J. Eustis the leader of the Evangeline orchestra severed his connection with the party for a time on Saturday evening and was presented with a gold-mounted baton by the members E. S. Tarr, stage manager, did the honors in the midst of the second act, with a very neat little speech, at the beginning of which he apologized for "interrupting the 'continuity' of the piece," making the best joke of the evening. H. E. Higgins, of the city, will fill the position of director during the vacation of Mr. Eustis. —I see that Miss De Lussan of the Boston Ideals is singing "Sweethearts," composed by Annie Louise Parvell, of this city, and claiming that it was written expressly for her. I am quite sure that it was composed, published and sung, before the American public had heard of De Lussan. I heard the author sing it in January, 1884.

GEORGIA.

COLUMBUS.

Springer Opera House (Theodore M. Foley, manager): Adelaide Randall's Bijou Opera co. 12-13, played to paying business. It is a first-class little co., and had well-pleased audiences. The Dixies are with them and add much to the strength of the co. Robert Downing as Spartacus, 8, drew an immense house, which was not disappointed in the entertainment. The Devil's Auction completely filled the building, the audience being one of the largest of the season.

SAVANNAH.

Theatre (T. F. Johnson, manager): The T. P. W. Minstrels opened to a packed house 18. Their performance was not as entirely satisfactory as others that have gone before. Devil's Auction to very large house 1[illegible]; good business matinee and evening [illegible]. Kate Castleton [illegible].

Circus: Robinson's Circus has been playing to good business through the interior of Georgia and Florida. Nevada Ned's Big Indian Village has been giving free exhibitions to large crowds every afternoon and evening for the past month. King, Burke and Co.'s Great American Allied Shows and Museum, only ten cents, pitch tents for one week 2[illegible].

AMERICUS.

Opera House (G. W. Glover, proprietor): Patti Rosa played [illegible] to large business 1[illegible]. To say that [illegible] was [illegible] enjoyed immensely would be stating [illegible]. [illegible] support was excellent. Miss Rosa is a [illegible] here.

ROME.

Nevin Opera House (J. G. [illegible], manager): [illegible] Keys 16; fair business. [illegible] Thanksgiving [illegible].

MACON.

Academy of Music (H. Horne, manager): Patti Rosa in [illegible] delighted a large audience [illegible]. [illegible] improved since her visit last season. [illegible] greeted The Devil's Auction 16. The [illegible] and the Kiralfy Brothers [illegible] Alamonsky Brothers in their [illegible] quadrille are the features.

Personal: Cora Ferris and Edgar [illegible] made their first appearance with the Patti Rosa [illegible].

ILLINOIS.

[illegible]

BLOOMINGTON.

Durley Theatre: [illegible]

Opera House: Maude Atkinson [illegible] good business.

KANKAKEE.

Arcade Opera House (Colonel H. C. Clark, manager): Ezra Kendall in A Pair of Kids 16; crowded house. Mr. Kendall is excruciatingly funny as the quaint Giles Button. S. E. Frost as [illegible] was excellent, while Arthur and Jennie Dunn as Flip and Nervy, were full of life.

SHELBYVILLE.

Opera House (Philip Parker, manager): Josie Sisson in Little Nugget 23. Dora Wiley Opera co. in Mikado Dec. 2-3.

Personal: Harry Tous and wife (Helena Secor) are here giving readings and teaching elocution.—Manager Parker has added some more new scenery.

INDIANA.

INDIANAPOLIS.

Alone in London opened 15 at the Grand to a fair house, and the production was given without any extra departure from the usual smoothness that has characterized its previous appearances here. J. K. Emmet followed 18 and continued rest of week. The Cousin German has been rewritten, but not materially improved. Emmet introduces several new songs, but they lack the spontaneity that has been Emmet's chiefest advantage. The houses that greeted him were immense, and Indianapolis will always favor him. Over the Garden Wall 25 7, with extra matinee on Thanksgiving Day.

English's was closed week of 15. Robert Downing as Spartacus in The Gladiator opens three-night engagement at this theatre with a grand Thanksgiving matinee.

At the Museum The Boy Detective and Boy Scout, with N. S. Wood in the title role, drew crowded houses all week. Week of 22, Winnett's co. in John A. Stevens' play, Passion's Slave.

The Zoo is still closed.

Elbow Shots: John F. Dickson, of the firm of Stover and Dickson, purchased all of Doris' wagon horses.—Doris has had his usual luck and to-day, 20th, eighteen suits were filed by employes who claimed arrears in salaries. Judgment was given by consent for $800.—Jay Voss has opened a horse-stable and will stay off the road for the Winter.—Letitia Fritch was formerly a resident of Indianapolis.—The date for the Theodora opening, originally set for Thanksgiving Day at English's, has been indefinitely postponed an account of a three months' Boston engagement.—The veteran comedian, F. G. White, died at the State Hospital for the Insane on the evening of the 20th. For many years Mr. White was the best known and most popular low comedian in the West, though his successes were confined to the smaller cities. He came from Cincinnati in 1859, and at once entered the stock co. of the old Metropolitan Theatre. His first cast was as second low comedian. After the first season he was advanced to first low comedian, and as such continued for a short time, until he organized his own co. He was twice married. In 1860 he was divorced, and a short time after married again. He leaves one child—Kate, who always appeared with his co. Four years ago age caused a mental laxity, and he failed rapidly. In 1885 a guardian was appointed for his estate, which was small. His successes were Rip Van Winkle, Solon Shingle and a few other of the old-time popular plays.—Mrs. Hattie Prunk has organized a co. from the pupils of her elocution classes, and will play small towns with a minor repertoire. The co. opened at Noblesville 23 in Lady of Lyons.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): A good house greeted John T. Raymond, an old favorite 15. He presented his new play, The Woman-Hater, supported by a capable co. The play is rather light, but affords Mr. Raymond excellent opportunity to amply display his mirth-provoking qualities. J. S. Murphy played Kerry Gow to medium business 18. McIntyre and Heath's Minstrels on Thanksgiving.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): J. K. Emmet pleased a large house in Fritz 16. Tony Denier's Humpty Dumpty to fair house 17. Hoop of Gold Thanksgiving Day.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): Sisson and Cawthorne's Little Nugget co 17; fair audience. All well pleased. Basye-Davis Dramatic co. 22, week; Youth, Dec. 2; Eunice Goodrich 6 week.

HUNTINGTON.

Opera House (Filson and Emery, managers): W. H. Riley's Dramatic co. opened for a week with Woman Against Woman. Maude Granger plays a return engagement 25; Thompson Opera co. 29.

MADISON.

Grand Opera House (Foster and Marks, managers): J. S. Murphy in Kerry Gow 5; fine audience; great satisfaction.

LOGANSPORT.

New Opera House (W. Dolan, manager): Wilson and Rankin's Minstrels gave an excellent performance to a good audience 11. The musical act of the Pavenellas was very fine. J. K. Emmet played to a fair audience 17. Bad weather, otherwise the house would have been crowded. The new play is very good. A noticeable feature is the introduction of more dialogue. There was less singing by Mr. Emmet, probably owing to his voice failing him temporarily. The scenery and mechanical effects were grand, especially in the last act.

SOUTH BEND.

Oliver Opera House (Frank Nippold, manager): W. H. Power's Ivy Leaf co. 18; fine entertainment; largest house of the season, every seat being sold. Largest audience in the history of the house.

MICHIGAN CITY.

Opera House (Weiler and Liest, managers): Edwin Stuart and co. opened a week's engagement 15, playing only The Banker's Daughter. Standing-room sign displayed nightly.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): A large audience greeted George C. Boniface in The Streets of New York 15. Moore and Vivian were not very successful in drawing a crowd 17. Weather very bad.

IOWA.

WASHINGTON.

Graham Opera House (A. H. Wallace, manager): Joseph H. Keane gave us Mrs. Partington and Rip Van Winkle 15-16 to fair business. Co. very good at medium prices—twenty-five and thirty-five cents.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Hicks and Sawyer's ebony hued minstrels appeared 1[illegible] in a performance of average merit. Fair-sized audience. Tom Mackintosh and Ben Hunn are the shining lights, and their quips and antics constitute all that is particularly good in the show. Uncle Tom's Cabin, as interpreted by Stetson's double-headed troupe of bipeds and quadrupeds, brought out the usual houseful of people whom nothing else will tempt inside the doors of a theatre.

CEDAR RAPIDS.

Opera House (Neal, Allen and Toomey, managers): Clio [illegible]; large audience well pleased; play grand. John L. [illegible] and [illegible] Johnstone as Clio were called before the curtain. Miss Cornalba and ballet are the best that [illegible] ever graced this stage.

KANSAS.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): Clark's Comedy [illegible] a week. Panic prices filled the house [illegible]. The better class of theatre-goers are [illegible].

ATCHISON.

Price's Opera House ([illegible] Campbell, manager): Wilbur Lyceum [illegible] packed houses; panic prices. Salsbury's Troubadours in The Brook [illegible]. Nate Salsbury did not appear [illegible], thereby disappointing his admirers. Nellie McHenry was as cute, dashing and piquant as ever. The singing of Marie Bockel was very sweet and delightful. [illegible] B. Blair kept the house convulsed with laughter until he appeared as Louise Leavenworth, the gem of the ballet, when they fairly succumbed. Kellar gave his unique and wonderful entertainment 17-18. Lights o' London 2[illegible].

[illegible] manager W. M. Campbell, is, we fear, [illegible].

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): [illegible] was presented to a fair house 13. The audience [illegible] belied the title of the play, or [illegible] was the general verdict. [illegible] a week's engagement, opening [illegible] low prices. Mikado, Olivette, [illegible] and Fra Diavolo formed the [illegible] small, but gave creditable performances. [illegible] Harvey, Jesse Harcher and Fred [illegible] leading parts. New people are now on [illegible] to join.

[illegible] Opera House (Dr. Pattu, manager): Lester [illegible] rather poor minstrel performance 16 [illegible] houses and audience not large. Chestnuts [illegible] qualities. Singing was fair. Acrobatic feats were the best feature of the show. [illegible] Troubadours presented The Brook to a good [illegible]. The Troubadours are old favorites here, and [illegible] were [illegible] applauded.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): Bound to Succeed gave general satisfaction to a good house 1[illegible].

LEAVENWORTH.

Opera House (L. M. Crawford, manager): Wages of Sin [illegible]. It is a very strong piece. [illegible] Wonderful Kellar, 15-16. Leavenworth people did not seem to appreciate him. Salsbury's Troubadours in The Brook [illegible]. As usual they were good, and were greeted by a good house.

NEWTON.

Ragsdale's Opera House (J. B. W. Johnson, manager): Bound to Succeed 17; small house.

MAINE.

PORTLAND.

Theatre: Shadows of a Great City drew three packed houses 15-17, and more delighted audiences never welcomed a co. Annie Ward Tiffany made a most pronounced hit as Biddy Ronan, and Helen Rand as Helen Standish was charming. W. W. Allen as Abe Nathans was excellent.

BANGOR.

Opera House (Frank Owen, manager): Wilson's Comedians played Dad's Girl, with Blanche Sherwood in the title role, to poor business 17.

MARYLAND.

FREDERICK.

Opera House (Jacob Schmidt, manager): Hi Henry's Minstrels 19; good performance to a very large house.

MASSACHUSETTS.

NEW BEDFORD.

Opera House (Frank C. Bancroft, manager): Maud Banks in a fine repertoire drew good houses all last week.

Driblets: Manager Bancroft says that hereafter it will be useless for cheap-rate cos to apply for dates at the Opera House. He thinks it unfair to the high-priced entertainments to put the two on an equal footing.—C. H. Greene, ahead of Shadows of a Great City, is a wide-awake man. Although he has cards printed in green ink, there is nothing of the color about his appearance.

MILFORD.

Music Hall (George G. Cook, manager): Benj. Maginley and co. produced May Blossom to a fair house 15. Maginley's Uncle Bartlett took the audience especially in the courting scene. Around the World in Eighty Days with W. J. Fleming as Phineas Fogg 20. Mariana Opera co. in the opera of Madcap 24.

FITCHBURG.

Opera House (F. A. Currier, manager): Myra Goodwin in Sis 15; co. good; house fair. May Blossom 27; good house. Edwin F. Mayo in Davy Crockett 19; fair house.

HAVERHILL.

Academy of Music (James F. West, manager): Murray and Murphy in Our Irish Visitors 16; fair house. Benj. Maginley's May Blossom co. 18; rather small house. Cast and scenery of the best. Galley Slave 25; Munroe and Rice 27.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Myra Goodwin renewed the good impression made last season and did an excellent business 16. Stanley Macy's Kindergarden to immense houses 19-20.

Huntington Hall (John F. Cosgrove, manager): Pauline Markham all last week to fairly good houses.

WALTHAM.

Music Hall (W. Bradstreet, manager): To say that Myra Goodwin pleased her audience 20 but poorly expresses it, for, judging by the plaudits and encores, it seemed as though they could not have enough of her. Miss Goodwin is a bright, vivacious and talented little lady, who sings and dances in a charming manner, and whose acting is natural and unaffected. J. W. Grath made a decided hit in the character of Hickory Hawkins, the ex clown.

Congratulations: Manager Bradstreet is at present on tour managing the bridal trip of himself and Mrs. Bradstreet, *née* Mrs. Emma Coon, of Boston. The event took place 17.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): That idiotic mess of nonsense, The Kindergarden, returned 15 and attracted but a small audience. The co. is as clever as ever, and much of the play's success is due to their efforts. Redmund-Barry co. 25; Shadows of a Great City 26-27.

Items: Robert Mack has succeeded Charles MacGeachy as manager of The Kindergarden co.—The drama, Louis Riel, which was one of the unsuccessful productions of last season, was given at the Academy 18 before a large audience; local talent.—A goodly number of the Masonic order here went to Boston 18 to attend the Masonic reception tendered to Harry Dixey at the Hollis Street Theatre.—Frank Torrence was in town during the week putting up some very handsome paper for the Redmund-Barry co.

BROCKTON.

City Theatre (W. W. Cross, manager): The Kindergarden was presented to large and well pleased audiences 17 18. Stanley Macy renewed his former success, and was ably assisted by Messrs. Buening and Mendoza, who made hits. Clara Lloyd played Ivy in place of Laura Dinsmore on the second night. May Blossom Thanksgiving.

Item: I am indebted to Stanley Macy and James Mace for courteses. The gentlemen of The Kindergarden co. are a very pleasant party.

SALEM.

Mechanics' Hall (Andrews, Moulton and Johnson, managers): Barry and Fay gave Irish Aristocracy to a large audience 15. Fleming's Around the World in Eighty Days co. 19; small audience.

TAUNTON.

Music Hall (A. B. White, proprietor): The Kindergarden 1[illegible]; standing-room only. Second visit. Audience in roars of laughter. Dominick Murray 26-7.

Items: Lizzie May Ulmer failed to appear 10.—I wish to thank James W. Mace, of The Kindergarden co., for courtesies.—The season so far has been the most successful in years. We have been visited by twenty cos giving thirty-six performances, twenty five having large houses, seven fair, and four small.—The new opera house project has fallen through.

LAWRENCE.

Opera House (Wm. G. Merrill, manager): Barry and Fay in Irish Aristocracy gave their usual good performance 17, but to a small house owing to a storm. Benj. Maginley and his excellent co. presented May Blossom to a small but delighted audience 19. As Uncle Bartlett, Mr. Maginley is the picture of a village clergyman, and delights everyone with his quaint humor, truth and honesty. Edwin F. Mayo as Davy Crockett 2[illegible]. Star and co. good and deserving of better business. Myra Goodwin 2[illegible].

LYNN.

Music Hall (James F. Rock, manager): Louise Pomeroy week of 15 in Lady Audley's Secret, Unequal Match, Romeo and Juliet, Hamlet, As You Like It, East Lynne and Kathleen Mavourneen. Good business at cheap prices. Miss Pomeroy shows a knowledge of her art far superior to any actress that has appeared here before at these prices. She is earnest and painstaking, and versatile enough to please the most fastidious. Arthur Elliott, the leading man, is a fine actor, and was seen at his best in the character of Romeo and Orlando. Cripi Palmoni, in the comedy roles, was excellent, and has established himself as a favorite in Lynn. The rest of the co. rendered fair support.

Item: George Holland, the genial manager of Louise Pomeroy, is a very pleasant gentleman to meet. He is a warm admirer of THE MIRROR. Mr. Holland will do Dundreary at a Philadelphia theatre in January.

MICHIGAN.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): McCaull's Comic Opera co. in the Black Hussar and Falka 1[illegible].

GRAND RAPIDS.

Powers Opera House (William H. Powers, manager): A light house attended the White Slave 1[illegible]. The scenery was very pretty. McCaull's Opera Comique co. gave The Black Hussar and Falka to large houses 17-18. While the co. contains some good people, it will never add any lustre to [illegible] McCaull's name. Bertha Ricci, who was advertised, failed to appear, her place being most acceptably taken by Kitty Cheatham, a young lady who does remarkably good work considering her very limited experience in opera. Celie Ellis is the possessor of a very pretty face and made a hit in the Black Hussar. Ranch 1[illegible] played to the poorest house of the season.

Tips. Smith has run to good business the past week.—Redmond's Opera House will probably be disposed of during the next week, as nearly all tickets in the wheel have been drawn out.—One of the posters advertising A Wife's Honor represents a newsboy scattering prominent papers, on which are printed press comments of the play. Tightly held in his right hand is THE MIRROR, reflecting a favorable notice, and it is therefore unnecessary to say that large crowds have visited Sackett and Wiggins' Theatre during the past week.—Mrs. W. H. Riley's co. will occupy Redmond's all this week.

COLDWATER.

Tibbet's Opera House (C. L. Hunter, manager): The White Slave 19; good house; very best of satisfaction.

LANSING.

Opera House (M. J. Buck, manager): A large audience to see The White Slave 1[illegible]. Scenic effects superior to those carried last year, and the co. is stronger as a whole. Janauschek 26.

IONIA.

Opera House (K. R. Smith, manager): Ranch 10 gave a very pleasing entertainment to a small audience on account of rain. Dick Gorman in Conrad Nov. 26.

BAY CITY.

Wood's Opera House (John Buckley, manager): Minnie Hauk Concert co.; large and enthusiastic audience.

BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): White Slave 18; small house (stormy night). A good word for May Newman, who pleased all.

MINNESOTA.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Hoyt's Tin Soldier 13 to a small house. The co. is first-rate and gave splendid satisfaction. Joseph R. Grismer and Phoebe Davies in Called Back 15 to a fine house. The co., from the stars down down were all good, there was not a stick in the party, a more delighted audience never left the Opera House. Next, Parlor Match co. with Billy Gulberson as the star, after which Frank Daniels in the Rag Baby.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Charles H. Hoyt's Tin Soldier co. 15 opened to a fine house. Audience greatly pleased with the performance. Isabelle Coe, a very attractive and pleasing lady, and a good vocalist, played the role of Victoria in good style. Amy Ames is a good artiste and makes Violet the taking feature of the piece. Flora Walsh plays her role neatly. George C. Boniface, James T. Powers, W. S. Taylor, Charles MacKintosh deserve mention. Following nights' business light, owing to a violent snow blizzard setting in, continuing several days. Lights o' London co. 18 20 and matinee, despite the bad weather, drew good house; the co. is strong in numbers and give a good performance; scenery and settings effective. Helen Weathersby plays Bess Marks nicely. Elizabeth Andrews does Mrs. Jarvis well. Messrs. Rexford, Foster, Kelly, Lee, Hemple and Montgomery do good work. Boston Ideal Opera co. week of 22.

Olympic Theatre: Week of 15, Gilfether and Scott's comb. in A Messenger from Jarvis Section. This is the neatest little co. that has ever played at this house. Very good performance; better class of audiences than usual. Mr. Gilfether plays Uncle Daniel in good style. Jessie West, a clever little actress, played the role of Clip nicely, caught the audience, became the favorite. Rufus Scott takes the part of Sandy Mitchell quite neatly. Business would have been large but for the severe storms. Week of 22, Tillie Chambers' Consolidation.

Items: Sackett and Wiggins' Museum did a fair week's business.—There is a very fair German co. playing at Turner Hall Sunday nights.

MISSOURI.

LOUISIANA.

Burnett Opera House (O. C. Bryson, manager): Adams comb. 14th-16th in Daughter of Regiment and Olivette giving fair performances to pretty good houses. Joseph Murphy in Kerry Gow 29th.

SEDALIA.

Opera House (H. W. Wood, manager): Good attendance welcomed and enjoyed Salsbury's Troubadours in The Brook 20. Bound to Succeed comes 25-26 with Thanksgiving matinee; Ivy Leaf 29; Main Line Dec. 2-3; Standard Uncle Tom 4; Lights o' London 6 7; Adelaide Moore 11; Daly's Vacation 16-17; Keep it Dark 21; Stranglers of Paris 24-25; Hungarian Gypsy Students 28; Henry Chanfrau 29.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): The Main Line 12-13, with matinee, was greeted by good audience first, but much lighter last night. The play was a disappointment to many. Mr. DeMille, it is understood, played the leading part for last time in this city, surrendering it to Nelson Decker, whose former role DeMille assumes. It is believed the change will be an improvement. Salsbury's Troubadours 15; large and highly pleased audience. Their old standby, The Brook, was presented and proved as enjoyable as ever. The Salsburys present a new play, called The Humming Bird, in St. Louis, Thanksgiving. Ivy Leaf 7-8; Daly's Vacation 9; Called Back 11.

MONTANA.

HELENA.

Ming's Opera House (John Maguire, manager): The Katie Putnam co. closed a successful week 13.

NEW MEXICO.

LAS VEGAS.

Opera House (Charles Tamme, manager): The Andress Carnival of Novelties closed a very successful week. One of the little biggest attractions that ever visited this part of the country.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manageress): A thoroughly artistic series of performances was that presented during the first three days of last week by Louis James and Maria Wainwright. On Monday evening Virginius drew a very large first-night audience, and the play was received with every manifestation of approval. It was certainly an admirable production, and was a great surprise to those of the audience, who were ignorant of the abilities of the stars, and it was even a little better than their admirers were prepared to see. In Much Ado, given on Tuesday, neither the stars nor the cast were as acceptable, the comedy being presented with almost too much of a farcical spirit. The last night of the engagement brought forward Louis James as Hamlet and Miss Wainwright as Ophelia. The former impersonation called out a vast amount of peculiar and varied criticisms, and several extraordinary communications to the press from outsiders who were anxious to air their views. The McCaull co. sang Don Cæsar on Thursday and Saturday nights and Saturday matinee, and on Friday The Mikado. The productions were hardly up to the standard of the work done by McCaull's companies heretofore, and the singing especially was severely criticised, and with justice, by the local press. Held by the Enemy is here for the whole of the present week.

Museum (Jacobs and Proctor, managers): The Pulse of New York had an excellent week's business, and is followed this week by Blackmail.

Brevities: The Elks had a very pleasant musical and literary entertainment at the Museum on Sunday evening, which was largely attended by invitation only.—On Wednesday evening at the Museum, Joseph E. Nagle, Jr., who played the part of Pincher in the Pulse of New York, died of heart disease, after leaving the stage, having just finished his part, and in the act of proceeding to his dressing-room. As he fell tender hands conveyed him to a retired spot behind. Medical aid was unavailing, and as the curtain descended on the last act of the play, the last curtain in the drama of the young man's life was rung down, his last lines were spoken, and the only "call" to which he will again respond will be that of the judgment day. The deceased was well known in the profession as the son of Joseph Nagle and was twenty-six years of age and had been on the stage from boyhood. He was married to a young lady of this city—Emily Baucher—who is now in California with Sol Smith Russell. The funeral services over the remains of the young actor were held Saturday morning from the residence of his wife's uncle on Jay street, this city. The remains were inclosed in a handsome rosewood casket with silver trimmings, the plate bearing this inscription: "Died November 17, 1886, Joseph E. Nagle, Jr., aged 26." The casket was strewn with flowers and a sheaf of wheat. Among the floral offerings was a handsome piece from the managers of the Museum and individual members of the co., and from the co. as a body a large floral pillow bearing the word "Co."

BUFFALO.

Academy of Music (Meech Brothers, managers): Rhea began her engagement [illegible] with The Widow before a very large audience. It was a testimonial benefit. The star was heartily welcomed and received some beautiful floral tributes. Three very bad nights of wind and rain had an effect on business; still, it was fair, and wound up with large houses at the end of the week. R. B. Mantell in Tangled Lives this week.

Court Street Theatre (H. R. Jacobs, manager): Week of 15th, A Prisoner for Life did very good business, though not up to the average, on account of the storm.

Bunnell's Museum: Sheehan and Coyne's Comedy co. in Grogan's Elevation last week. N. S. Wood, a great favorite at this house, will pack it this week.

Adelphi: The best week of the season [illegible]. Lillie Hall and Fanny Woodgood's Double co. was the attraction. They kept the house full every evening and gave an excellent variety performance. Kelly-Murphy Specialty co. this week.

TROY.

Rand's Opera House (R. Smith Strait, manager): The English melodrama Hoodman Blind gave satisfaction to good attendance 16-17. B. F. Horning as Jack Yeulett and Adele Waters in the dual role of Nance Yeulett and Jess, a waif, were received with great applause. McNish, Johnson and Slavin's Minstrels had a big house at matinee and crowded at evening performance. The absence of chestnuts was observed. Harry Miner's Silver King 25-27. Held by the Enemy 6-8, with Kathryn Kidder leading lady.

Griswold Opera House (Jacobs and Proctor, managers): Kernell's Variety co. satisfied large audience past week. Pulse of New York current week. Blackmail week of 29.

Grand Central Theatre: Our Own Specialty co. with ten new people is attraction for current week.

Item: Your Trojan correspondent wishes to thank A. K. Waterman, manager Hoodman Blind co., for courtesies.

ELMIRA.

Opera House (W. E. Bardwell, manager): Robson and Crane appeared in Merry Wives of Windsor to large house 1[illegible]. Murray and Murphy delighted a fair-sized audience, 19.

Madison Avenue Theatre (W. C. Smith, manager): Morris' Equine and Canine Paradox is an interesting show. It drew big business 15-17. C. W. Barry, in Geneva Cross and Escaped from Sing Sing, 18-20; good audience.

Personal: Jennie Eustace, the leading lady of the Barry co., is a resident of this city, and her friends turned out *en masse* to welcome her. She is a pupil of the Lyceum School, and possesses many requirements needed to make a great actress. I predict for her a brilliant future.—Will Babbitt, agent for Pat Rooney's show, was in town last week. He reports big business for his co. during a siege of fourteen weeks of one-night stands. He sends regards to his faithful friend, THE MIRROR.

SARATOGA.

Bennett and Moulton's Opera co. occupied the boards of the Town Hall during the whole of last week, and sang to crowded houses, winding up on Saturday night with the Bohemian Girl, when, by actual count, 1,480 tickets were sold, there being over 1 500 persons in the hall. The co. sustained the reputation it gained a year ago, and its success was assured before its arrival, the performances being of the same careful, painstaking order that marked their presentation last fall.

Shorts: The Bennett and Moulton costumes are among the finest ever worn on the Town Hall stage.—The Black Crook, under the same management, occupies the Town Hall stage night of the 26, for one night.—Hill and Connors, the local managers here, are becoming more and more popular with every performance given at the hall, and deservedly so, for they are courteous and obliging, and always willing to assist visiting cos. by any means in their power. They have many friends among managers, and are making new ones every season. This is unsolicited and deserved.—Young Apollo Club 30. Nugent and Gleason, benefit G. A. R., 6, week.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Minnie Maddern in Caprice 15; good house and splendid performance. W. C. Cowper in Blackmail had a fair house 16. Thunders of applause in third act where the leap is made. Abbey's Uncle Tom co. to good business 20.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Blackmail 15; fairly good house; best of satisfaction. Our theatre-goers were treated to the best performance of the season when Janish and her excellent co. appeared in Princess Andrea 20. Only medium house—more's the pity. Of the supporting co. especial mention should be made of George A. Backus and John C. Freund. Private Secretary 25.

AMSTERDAM.

Opera House (A. Z. Neff, manager): Pat Rooney co. 19, presenting Pat's Wardrobe to second largest house of the season, despite rainy night. James Fox, of this city, a member of the co., was presented with a beautiful basket of flowers by his many friends.

Potter Opera House (N. S. Potter, manager): Josephine Cameron and an excellent co. have been the attraction all last week, presenting Camille, East Lynne, Forget-Me-Not, etc. Only fair business. This is to be regretted.

LOCKPORT.

Opera House (John Hodge, manager): The Mexican Typical Orchestra gave a sacred concert 14 to about one hundred people. Mme. Janauschek as Meg Merriles 15. Splendid business. Recalled at the end of the last act. T. J. Farron in A Soap Bubble 18; fair house. Minnie Hauk co. 20; fine business.

LYONS.

Parshall Memorial Hall (John Mills, manager): Remained closed the past week. Management refused to let in any co. in advance of Marie Prescott, who plays a return engagement 24-5.

CORTLAND.

Opera House (Warner Rood, manager): Blackmail 17; slim house. Incessant rain. Audience much pleased with the drama. Crossen's Banker's Daughter 19; good house. Audience not altogether satisfied.

GLOVERSVILLE.

Memorial Hall (A. J. Kasson, manager): Hoodman Blind 18; good house; good satisfaction. Charles H. Bradshaw, B. F. Horning and Adele Waters appeared to great advantage in the leading roles.

NEWBURG.

Opera House (Col. Dickey, manager): Black Crook 17; packed house. Templeton's Mikado co. 18-19; moderate business.

OSWEGO.

Academy of Music (J. R. Pierce, manager): It was a fair audience that saw R. B. Mantell and co. in Tangled Lives 16, and to say they gave the best of performances is but just. McNish, Johnson and Slavin's Minstrels drew a full house 17, and presented a clean and excellent bill. Josephine Cameron Thanksgiving and 26 and Lester and Allen's Minstrels Dec. 4.

Casino Opera House (W. H. Frisbie, manager): Saved from the Storm and Without a Home, as given by the Gray-Stephens co., filled the house all last week; giving fine satisfaction.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Moulton and Baker's Black Crook co. 19; good business; audience well pleased, applauded everything. Scenery very pretty. Siberia 25-26.

ITHACA.

Opera House (H. L. Wilgus, manager): Blackmail 18; poor house. Harrigan's Tourists 27 and Chanfrau's Kit 29.

CANANDAIGUA.

Grand Opera House (S. Kingsbury, manager): Duprez and Benedict's burnt cork artists failed to gain even a smile from a few people 15. A better pleased audience never left the house than that of 18, when Minnie Maddern made her first appearance in this place. The play was Caprice, and the bright little actress was very warmly received, being obliged to respond to a call after each act. Excellent support. Geo. C. Miln did a paying business on his return 19. Richelieu was presented 19; Mexican Typical Orchestra came 20 to a fair house.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Robert Mantell played to a "standing room only" house 15. The co. was first-class. Nelson Wheatcroft as Josephus Howson was especially good. McCaull's Don Cæsar co. to "standing room only" 16. Co. good; Atkinson's Aphrodite co. to a crowded house 17. Co. good. McNish, Johnson and Slavin's Minstrels to "standing room only" 18. Very good co. Private Secretary to crowded houses 19-20. Co. good. M. A. Kennedy, as Cattermole, was great.

Grand Opera House (Jacobs and Proctor, managers): Edwin Thorne's Black Flag co. played to crowded houses last week.

YONKERS.

Music Hall (John Bright, manager): Pat Rooney 15 in Pat's Wardrobe; crowded house. Rooney appears to better advantage in comedy than in specialties. Katie Rooney is a great favorite with the gallery boys.

OHIO.

DAYTON.

The Grand (Reist and Dickson, managers): Effie Ellsler in Woman Against Woman drew a large audience 11, and a better pleased crowd never assembled at this theatre. The drama is intensely interesting and contains many situations that are really true to nature. Several years had elapsed since Effie Ellsler last appeared here, and her reception as Bessie Barton was indeed a welcome. Frank Weston gave a manly impersonation of John Treasider, and shared the honors. Archie Boyd as Phil, the father, and Mrs. E. L. Davenport as Bessie's Mother assumed their respective parts as the author certainly desired. The latter has many many admirers here. Mary Sanders as Mary Pedley; Mattie Earle as Rachel and Florence Field as Mirian aided greatly in the performance, which was by far the best that we have had this season. One of the Bravest drew only a fair house 17. It is on the sensational order and the thrilling scenes are numerous. Charles C. McCarthy in the leading role is anything but acceptable. George Reynolds as Pete scored quite a hit. Annie Pixley drew a crowded house 19 in The Deacon's Daughter.

Cues: Two new sets of scenery were greatly admired by all.—The Grand will be fully equipped ere another moon has wasted.—The Dayton Lodge of Elks will be instituted this week, if "Andy" of Cincinnati can come

[CONTINUED ON EIGHTH PAGE.]

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MIRROR LETTER-LIST.

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Arthur, Lilford	Kirkland, N. K.
Armand, Joseph L.	Keep It Dark co.
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Barry, E. C.	Lynch, John M.
Bryton, Fred (4)	Lynton, Ethel
Bishop, W. H.	Mackay, John A.
Bailey, C.	McDowell, E. A.
Blaisdell, J. W.	Meyer, Marcus
Bonner, Marjorie	Miller, Harry (2)
Burke, Chas.	McIntyre and Heath.
Burns, M.	Maas, Jas. (2)
Barrows, Jas.	MacGeachy, Chas.
Blakey, T. W. H.	Montague, Louise
Bancroft, Helen	Montserrat, G. L.
Barnes, W. B.	McKenzie, Alex.
Burton, Marie	Munson, A. D.
Baker, Katie	Morris, James A.
Bernard, Mollie	MacCollin, A. W. F. (3)
Brown, J. B.	Norman, Harry J.
Coggeswell, Edith (2)	Newton, J. Ira (4)
Colloney, Ed.	Nichols, Hamilton
Charles, Mack	Nelsoni, Juggler
Courtney, Harold	Owens, E. A.
Carpenter, A. S.	Our Jonathan co.
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Claxton, W. H.	Percy, Fred.
Cherie, Adelaide	Powell, Eugene
Cary, W. T.	Parker, W. J.
Cauldwell, W.	Planter's Wife Co.
Carleton, W. S.	Plympton, Eben
Clifton, George	Quigley, W.
Deaver, J. H.	Quigg, J. T.
Dignam, John	Russell, Harold
Downing, R. L.	Revere, Blanche
Eldridge, Charles E.	Rosenfeld, S.
Eagle, O. H.	Roberts, N. D.
Foote, Richard	Raymond, Flit
Francoeur, J. M.	Rich, Harry W.
Farron, H. J.	Reeves, Mark B.
Fyffe, Charles J.	Sternroyd, Vincent
Grau, Maurice	Smith, Edgar M. P.
Glenn, S. W.	Sanson, Nellie
Gray, Alice	Sanford, Cora
Groppel, Edw. H.	Sheridan, W. E. (4)
Gilroy, Minnie	Stevens, W. H.
Graw, S.	Russell, Harold
Gayler, Chas.	Sinclair, Miss M.
Gregg, W. A.	Thompson, C. H.
Hart, Tony	Tannehill, Frank
Howard, Bronson	Taylor, H. P.
Hayden, M.	Tanner, R. E. L.
Hunt, J. A.	Whelan, M. M.
Huntington, Wright	Wartegg, E. H.
Haviland, Mrs.	Willis, Robert
Howard, Harry	Walton, Henry E. (2)
Hickey, S. E.	Warren, May
Hazelrigg, John	West, Carrie J.
Hoyt, Edward N.	Waginlauf, Carl

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

Our Christmas Number.

Preparations for the Christmas number of THE MIRROR are actively going forward. We are in a position to state that it will be in literary strength and variety and in artistic merit the finest holiday publication yet issued by us. The list of contributors is numerous and notable, including many distinguished writers. The price of the Christmas number, on account of its large size and the heavy expense attendant on its publication, has been fixed at 20 cents a copy. Orders can be left with any newsdealer in the United States and Canada, or sent direct to this office. Advertisers will consult their best interests by sending copy at once to the publisher. Applications for space are coming in rapidly, and we have adopted the rule in regard to the matter of position, "First come, first served." Those wishing places in the cover pages must secure them *this week*, as the forms for this portion of the paper will be closed on Saturday. It should be borne in mind that no advertisement for the body of the paper can be received after noon on Saturday, Dec. 11.

A Managerial LL.D.

The honorary title of Doctor of Laws offered by Harvard College to the President need not go begging. We have among us a citizen who can fill the bill and who is eminently qualified to exercise the functions implied by wearing the Doctor's mantle. A man of admirable judgment, acute, discerning, who would elevate it by his judicial precision and dignity. We refer, of course, to the chief of the managerial guild, A. M. Palmer, who has recently demonstrated his right to a doctorate by the judgments he has passed upon plays presented at the Madison Square Theatre. In the one case a *prima* he sat down upon one drama a decisive verdict of safe conduct and hearty acceptance by the great jury of the public. That judgment has been sustained. In the other case, he forecast the conditions of the play with a nice analytical skill (quite equal to any example of the analytical novelist) as to its construction, and leading and dramatic qualities, and giving the reasons why he had declined to produce it in regular course as an acting play. The result corresponded exactly with Doctor Palmer's diagnosis and prognosis. In fact, A. M. Palmer is an examplar of great expertness in judging and producing dramas. We may hope that his next tentative trial of a play by an American author will secure it precedence on the calendar, and that Dr. Palmer may be able to hand in an opinion every way in favor of the proponent.

In all cases our theatrical Appellate has ample precedents to guide him, and he is wise enough to consult the latest code and last enactment in his proceedings.

For a time, at the Union Square Court, it was the Code Napoleon that dominated; later on the English melodramatic cases took precedence; now he has arrived at the effective, personal and domestic dramas. Beyond we observe that he casts his eye hopefully toward certain suitors advancing with American plays so as to meet the requirements of the astute and judicial intellect of our histrionic LL.D.

Bennett's Theatrical Reporter.

It is said that James Gordon Bennett, since his return from abroad, has put up a series of prizes for the encouragement of *Herald* reporters that bring in "beats," the sums ranging from $1,000 down, according to the value of the exclusive matter procured. The effect of this has been to create unwonted activity among the members of the city staff.

What prize will Mr. Bennett give to the wide-awake theatrical reporter who pledged his honor to keep secret a certain matter concerning Bartley Campbell's business entanglements until permission to use it was given, and who forthwith proceeded to break this promise and prematurely put into print an ill-prepared account of the affair? Is it within Mr. Bennett's power to award a prize commensurate with this brilliant stroke of enterprise? Surely the price of such a violation of journalistic honor should be heavy.

Possibly Mr. Bennett is desirous of keeping pace with his well-beloved contemporary, the *World*. Mr. Pulitzer has a Julian Hawthorne, who stands accused of outraging the laws of hospitality, and giving to the public the details of a purely private and personal conversation with James Russell Lowell. Mr. Bennett's theatrical reporter is a little tin disciple of the same delectable branch of journalism.

The True Union.

On a summary survey it might seem impossible for any success or to render a service to the country equal to that achieved by the great general of the war.

To establish a claim corresponding with the record that he preserved, the Union does not, to the hasty eye, present itself as among the possibilities of the future; to transcend would be an achievement beyond any condition that might be supposed to arise.

And yet, from the lofty tower where the journalist sits and takes the range of the entire horizon, somewhat in the character of a seer, he may note, in the seeds of time, groups that might overtop even the unparalleled magnitude of the structure rescued and held together by the victor of the Union.

The material coherence of the forty or fifty States is unquestionably a great event; the greatest military and political denouement in the drama of modern history.

Welcome the hero who, with indomitable patience and vigor, tightened the belt of national concord and cohesion by the necessary appliances of word and force!

So far, we concede the union of lakes and lands, but we must at all times bear in mind that there is a cordage more powerful, a belt more stringent and electrical, needed to gird the innumerable millions of our imperial commonwealth, and to hold them in steady and everlasting cohesion as brethren and fellow-citizens.

Interest has dominated in securing the present Union and rejoices in its existence; now a greater factor calls for admission in a greater confederacy than North or South; the confederacy aggregated and knit according to an utterance from the vision of the past:

As once the blazing furnace ore has welded,
When winter winds were high and hammers strong,

The union we call for is not the union of armies and navies, roads and railways, a common territorial domain and a common language, a President, a Congress, but it is a union created and deep-seated in the heart and intellect of the country.

It is the concord engendered and kept warm by a common drama; music flowing over the land like water, ever fresh, fertilizing, permeating and enriching the national character and Americanizing its strength to the last fibre.

Kindred art in the line, with a platform of his own up-borne on trustles by four of his "supporters," from which he ejaculated as he advanced, gesticulating and exploiting himself with great energy, as a candidate for office.

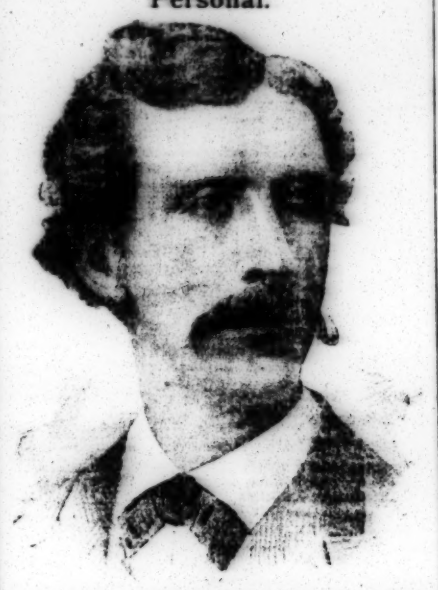
We write these things more to remind readers that New York has had a past, and to moderate, a little, the enthusiasm of Jump-up-Johnny critics, who catch at sudden and immature conclusions, and to have it appear that they are the "esteemed contemporaries" of whatever may happen.

These perfunctories are prompt to hail "new found inventions" and the adapters thereof their patrons who pop out of the box crying: "I am here"—the original, the genuine original Jacobs.

This Jacobs is evidently of the long while original Jacobs who trafficked in second-hand apparel, years ago, on the slope of Chatham street.

Shall we, therefore, discourage certain sincere observers and playwrights, who are honest observers, and faithful chroniclers, in this day? On the contrary, we extend to them a hearty welcome, and encourage them to go on faithfully in the paths they have chosen.

Personal.



CAMPBELL.—Above is the portrait of Bartley Campbell, the demented dramatist, whose insanity and financial embarrassment have excited widespread sympathy. Mr. Campbell's former business associates—men that made a living by his brains—have left him to be supported by the Actors' Fund. But the day of reckoning seems to be close at hand.

MATHER.—Margaret Mather will open her New York season in Leah the Forsaken.

MODJESKA.—Mme. Modjeska will be seen in Daniela at the Union Square Theatre on Dec 6.

BOOTH.—Rachel Booth left for Milwaukee, Monday, to join the Keep It Dark company for a short time.

SEYMOUR.—Blanche Seymour has resumed her old part in A Bunch of Keys for the New York engagement.

PAUL.—Howard Paul, who is now making a brief visit to Cuba, will return shortly and sail for England early next month.

OATES.—Alice Oates is reported to be so seriously ill that her life is despaired of. She has not appeared on the stage this season.

BRISCOE.—Kay Briscoe is ill at her home in Brooklyn. She was compelled to leave Herne's Minute Men company in New Haven last week.

FORSYTH.—Kate Forsyth produced her new play, Faithful Hearts, in Memphis, last week. Report speaks of it as having been very well received.

ROBE.—Annie Robe's portrait appears on THE MIRROR's title page this week. Miss Robe will shortly be seen in Moths in the role Miss Coghlan created.

LANGTRY.—Mrs Langtry is negotiating for four new plays. One is by Gilbert, one by Sardou, and one by Jones, the author of the fourth being unknown.

FOY.—The mother of Bertha and Ida Foy is dying at her home in Topeka, Kas. Yesterday Miss Bertha was momentarily expecting a telegram announcing her death.

PRESCOTT.—Marie Prescott's tour has been so gratifying that she is playing return dates. She is the Thanksgiving attraction at the new Parshall Memorial Hall at Lyons, N. Y.

CLEARY.—Edwin Cleary is in Paris writing for a living, painting for pastime and studying the methods of the French stage for art improvement. In a few weeks he intends going to Spain.

TUTEIN.—Carrie Tutein received a triple encore for her song by Fred Lyster "When the Hawthorn Buds are Springing" in Tony Hart's new play at the Jersey City Academy on Monday night.

PATTI.—The actual receipts of Patti's first concert at the Academy last week were within a small figure of $10,000. The affair was the most notable in point of magnitude and distinction that opera-goers have celebrated this season.

JEFFERSON.—Acting, painting and preparing his reminiscences for publication occupy almost every moment of Joseph Jefferson's waking hours. He writes THE MIRROR that he has seldom been so industrious and never more of a man of affairs than this season.

HILL.—Regret is expressed that Caroline Hill is not to be seen as Lady Dolly in Moths when that play is revived a short time hence at Wallack's. Miss Hill's personation was the conspicuous success of the original production. Her services were not retained by the management because of a difference in terms.

WALLACK.—There is some talk of bringing Diplomacy out again at Wallack's, with Lester Wallack in the cast. The reappearance of the eminent actor and manager is always a signal for a rally of the old friends of the historic establishment, and THE MIRROR but voices the general desire in wishing that the proposed revival will be attempted.

ROBSON.—The distinct hit achieved by May Robson in a part of not over a dozen lines in A Foregone Conclusion conclusively shows that talent and artistic treatment are never wasted, and no role is so insignificant as to justify aught save earnest effort. Miss Robson's little "bit" was so cleverly acted that she earned a call in the last act.

ABBOTT.—Emma Abbott is actively rehearsing The Carnival of Venice, an opera that she soon intends adding to her road repertoire. Miss Abbott is one of the few stars that enjoy a reputation almost entirely beyond the confines of the Metropolis. She does not need the annual approval of New York in order to make money out of town.

CLARENDON.—Kenneth Barnes Clarendon is a new arrival at the home of Mr. and Mrs. Hal Clarendon. Seven hours after his advent he was enrolled as a member of the Actors' Fund, his father consenting to carry the fee to Assistant Secretary Baker. Kenneth Barnes Clarendon will make his professional debut at the Lexington Avenue Opera House on Jan 14, assuming the role of the baby in Wybert Reeve's Parted.

PALMER.—Manager Palmer says that the series of Authors' Matinees at the Madison Square begun with the production of Mr. Howells' play last week, is not a money-making speculation. It is simply the fulfilment of his oft-expressed plan of giving ambitious native playwrights the rare opportunity of presenting their works to the public through the medium of a fashionable theatre, an exquisitely appointed stage and an unrivalled stock company.

FORSYTH.—Kate Forsyth's dresses have been almost as great an attraction to the ladies in the South as her play of Marcelle. As replenished by Worth, her wardrobe contains a superb ball dress of canary silk and crepe, embroidered in silk, and another of pink and pearl-gray. The latter is draped with the costliest lace and ornamented with braids of gray and pink pearl embroidery. The passementerie is not iridescent, but lustreless, and is a novelty, as it resembles genuine pearls.

The Cameron Departure.

Violet Cameron, Lionel Brough, Sydney Brough, John Barnum and one or two more of the principals of the Violet Cameron Opera company sailed for Liverpool by the steamship *Arizona* Tuesday afternoon. The minor members of the company and chorus assembled at the pier foot of King street to bid them adieu, and then returned to their hotels and completed their arrangements for sailing by the *Italy* on Wednesday. Though it is said that Miss Cameron will return next year and star under some one of the half dozen American managers who have tried to induce her to remain here and complete the present season with an American company, it is not likely that she will do so.

Michael Connolly, the musical director of the Violet Cameron company, who was for two years leader of the orchestra at Wallack's Theatre, said to a MIRROR reporter on Monday: "The company was engaged for eight months. The contracts made with the members were all recorded and stamped at Somerset House before they left London, and Lord Lonsdale's and Miss Cameron's presence are necessary before these contracts can be cancelled. For this reason it would have been an impossibility for Miss Cameron to have remained in America and had her company go back to England. Lord Lonsdale is responsible for the full eight months, and will no doubt pay us all for that time. Concerning The Commodore and Kenilworth, I must say I do not think them the right sort of pieces for American audiences."

A New Star.

Beatrice Lieb has secured from Howard P. Taylor the right to produce his latest play, Infatuation, a society comedy-drama of the Caprice-May-Blossom order, but considered by the author a stronger and more entertaining work than either. Miss Lieb will commence a starring tour in February, under sound auspices, and will be seen in New York the early part of March.

Mr. Taylor says he has no fear but Infatuation will prove a success in the hands of Miss Lieb, whom he selected from others who were desirous of essaying the leading role, believing her physically, artistically and intellectually better adapted to the character. Designers and engravers are now at work upon scenes from the play, and the printing will be tasteful and elaborate. A company is now being organized, and Mr. Taylor will personally superintend the rehearsals. A private performance of Infatuation will probably be given in this city, to a select invited audience, before starting on the road.

The leading role is admirably suited to Miss Lieb's abilities. In the second act she assumes the guise of a Frenchwoman with a marked accent. As she speaks French fluently, and is of the proper figure and complexion, she hopes to make this bit stand out prominently. Miss Lieb is a tall, handsome brunette, a feature of her beauty being her flashing black eyes. She is from the West, but here in the East she has been known for some seasons as a leading woman of marked ability.

Tony Hart's Opening.

"Mr. Hart and myself are very well pleased with the reception of Donnybrook at the Jersey City Academy on Monday night," said Charles Seymour, Mr Hart's manager, in an interview with a MIRROR reporter. "The house was packed—that a large number were turned away is literally true. The play ran very smoothly for a first night, and the audience was enthusiastic to a degree. The company deserve more than a word of praise for their excellent work. Paul Bown was a surprise in the part of Corney Kelly, an honest old retainer. He made a distinct hit. Edwin Browne was capital in the part of a rascally lawyer and land agent. Richard Carroll the younger played Jack Walsh, a rough Irishman, with plenty of bounce. J. F. Hagan's Squire Murphy was excellent. Carrie Tutein made an instantaneous hit in the soubrette part of Nelly Brady, Con O'Grady's sweetheart. Her acting created much merriment, and her singing and dancing delighted everybody. Mr. Hart's half-dozen songs were encored to the echo.

"A large crowd of New Yorkers attended the opening, and all the big lights in the politics of Jersey City were present. Altogether the reception was very flattering, and we feel assured that Donnybrook is a success."

Letters to the Editor.

REMARKS ON PLAY PIRACY, SO CALLED.

LOUISIANA, MO., Nov. 16, 1886.

Editor New York Mirror:

It is surprising at the avidity with which some great (?) managers rush into print to parade their supposed grievances before the public. The latest instance was that of Mr. C. E. Callahan, whose wonderful production appeared in your issue of the 6th inst., in which he depicts in heartrending strains the great trouble and tribulations through which he is passing in his zeal to keep his valuable Foggs' Ferry out of the hands of thieves, and actually requests you to advocate the raising of a boycott against all opera houses that permit the production of stolen plays. It would be a capital idea, and the "hit" you would make in so doing would be surpassed only by the eclat you would receive from the patrons of theatres all over this country in advocating the boycott against those great (?) copyrighted "drawing" plays that are theadbare from over-production. I don't pretend to insinuate that Foggs' Ferry is one of that class. Oh, no! I wouldn't any more do that than my friend Callahan would strive to leave the impression that the Burnett Opera House of Louisiana, Mo., had permitted "piracy." I am actually informed, Mr. Editor, that some of the natural-born "road managers" of this country purposely place their old, worn-out copyrighted pieces in the hands of these "cheap companies" for the purpose of "fleecing" country managers under the threat of prosecution "for allowing stolen goods brought into the house." If that is true, Mr. Editor, it is a grave charge, and the practice should be boycotted. But how are country managers to detect the counterfeit, if this system prevails? In the very nature of the case they cannot be as well posted as their city brethren. Had Mr. Callahan ever notified the management of the Burnett Opera House that he had never permitted any other company, "cheap" or otherwise, to play his "Foggs' Ferry," as all considerate managers do, the act of which he complains would never have occurred here. The company playing the piece called "Foggs' Ferry" claimed to have proper authority from Mr. Callahan, and had papers purporting to be such authority. Without any notice from Mr. Callahan, I had no right to question the authority. The Burnett Opera House plays fewer cheap companies than any other house in the State, and then rarely ever during the regular season, and always for a rental. The people "catch on" to the difference, and no cheap company has ever made any money here yet. In explanation, as a matter of justice, I would, Mr. Editor, ask the publication of this reply to Mr. Callahan's unwarrantable criticism.

Very truly yours, O. C. BRYSON,
Manager Burnett Opera House.

"THE PHILOSOPHY OF CRITICDOM."

Editor New York Mirror:

DEAR SIR:—My attention being aroused by an article under this suggestive title in a recent contemporary, I was deeply disappointed to find the writers veiling criticisms of dramatic performances held in this city under this cloak, and using it not only to do this, but to directly attack the criticisms of their contemporaries. It is a too common practice for those who fear that, otherwise their opinions will go unread, to hold out such a bait as this to catch unsuspecting fish. It is a very pernicious system. If the public want criticism, they will read criticism, pure and simple; if not, editors do no good in laying traps wherein a busy and occupied public may waste its time.

This is a subject pregnant with thought and worthy of better treatment, but we propose to say a few words on criticism as a science. Criticism no doubt is a science, and has gradually become more and more widely to be recognized as such. The true critic must be a specialist. In this age of competition, to be prominent or profound, and consequently useful in any profession, demands special study, special talent and special concentration. The dramatic critic must be thoroughly versed in dramatic literature, or he is incompetent to judge of dramatic language as of situations. He must be largely experienced in dramatic representations and history, or he is unable to draw true and weighty comparisons theoretically. If not practically skilled in the technalities and craft of the stage and stage-carpentry, he is wholly unfit to analyze productions or to draw that nice distinction between nature and natural effect—a power of discernment born only of experience, practice and close observation.

The necessity of possessing these qualifications added to the necessity for writing criticism whilst still under the "grease-paint and tinsel" influence, the noise of applause and music still ringing in the ears, altogether bars young men from active participation in this science. The young man, whose inevitable but irreproachable fault it is to lack experience and knowledge, may bleed opinions of true critics, but his own ideas on the subject must fail either to draw public interest or to carry the slightest weight.

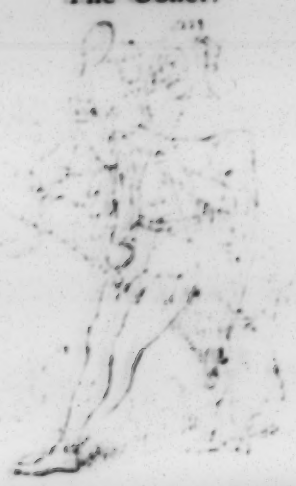
The critic, true and conscientious, bears a great responsibility in his hands. Free opinions and the right to express them are but fractions of the glorious liberty of to-day; but the critic very often can decide whether to give opportunity for the drawing of free conclusions or not. Criticdom is a great power, and ought seriously to pause before sending its armies against those who have staked great interests in the undertakings in question. See "not to condemn nor to praise, but to consider," is the true spirit of the dramatic critic, following the advice for reading given by the great philosopher who upset Plato, Socrates and Aristotle, their doctrines and philosophy; prejudice, vile prejudice, must not be countenanced, for, to adapt the proverb, where prejudice comes in at the door, true criticism flies out at the window.

The question, however, comes: what is the critic? A reporter or a teacher; is he to judge of a play from an artistic or a popular view? Is he to pass on a drama merely as an amusement? Is he to consider the stage as to any extent a pulpit, or a bulwark for literature?

It is not my intention to enter into these questions here. I merely had an object to point out the depth and significance of the subject; to show that criticism is a great power, and that it is too often abused; that, by unreal criticism, great injury to true science is brought about, and that to bring forward flat opinions, unbacked by reason or argument, and under a false guise, tends to lower public estimation of both the critic and his art.

A. K. L.

The Usher.



Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

Wilson Barrett and his company will be nearby on Friday and Saturday, as they have a date in Jersey City for those nights. His secretary writes me from Providence that Hamlet is drawing splendid houses. As Mr Barrett plays this part across the river, no doubt many New Yorkers, impatient to witness the performance before the actor's return to the Star next Spring, will make the Jersey City Academy their objective point the latter part of the week.

* * *

The business manager of Hoyt and Thomas telegraphs me from Cincinnati as follows: "An alleged interview with Charles H. Hoyt has been mailed you from Minneapolis. It is a fabrication and Hoyt repudiates it. The whole affair was a put up job and Hoyt has denied the same in the leading Minneapolis papers." The interview hasn't reached here yet. What can it be? Has Hoyt rashly threatened to write another farce? *Nous verrons!*

* * *

Manager Miner is at present chasing the elusive partridge and the wary woodcock down in North Carolina. He is accompanied by that famous Nimrod, ex-Judge Gildersleeve.

* * *

Sidney Woolett, an elocutionist of distinguished talent, will give a series of six morning recitals at the Madison Square, beginning on Jan. 3. These are "morning" recitals in fact as well as name, as they are announced to begin at eleven A. M. Tennyson's "Elaine" will be the first subject interpreted by Mr. Woolett.

* * *

George Edgar Montgomery has severed his connection with the little play bill weekly presided over by that accomplished renovator of teeth, Dr. Sheffield. Mr. Montgomery says that the connection was uncongenial, and when he found his efforts to build up the paper were not appreciated by the gentlemen who held the editoral rod over his experienced back, he withdrew to the more agreeable literary work that plentifully fills his working hours—if he so wishes.

* * *

My blithe and clever friend, Howard Paul, writes me thus from Havana, under date of the 17th inst. "Alvarez, with whom I am staying, has arranged for me to give a little musical entertainment next week at the *salle* of the New Club, under the patronage of the Governor-General of the Island, whose daughter was one of the passengers in the *Niagara* —the vessel I came out in. I'm just in time to see a tremendous bull-fight here next Sunday. A matador has been imported from Madrd to whom they pay $30,000 in gold for fourteen representations. His name is Mazzantini, and he's a prodigious swell in his own gory, ghastly way. I've just arisen from a Spanish—or, rather, Cuban—breakfast, and, ye gods! what a melange of strange *plats* they provide for one. I must take care, or I'll bring back with me a fine old tropical indigestion!"

* * *

Thanksgiving will be celebrated with the usual extra matinee—the actor's substitute for turkey. I'll say none of the trite things to my readers concerning the forthcoming day of praise, prayer and professional activity that are customary, but fortunately not necessary. As the CHRISTMAS MIRROR does not come out till Dec. 15, no doubt many of 'em will prudently reserve their thanksgiving for that red-letter date.

* * *

The *Alternate* has resumed publication under the editorship of rubicund Fred. Archer. It is a tasteful paper, small in size, but big in promise. I heartily wish Archer success in his new venture. As he is his own publisher now and has full control, there is a good chance of achieving it. That experienced and observant all-round writer, Stephen Fiske, is conducting the dramatic department, and Sydney Chidley—one of the best fellows that I know—is the managing editor. The prospects of the new *Alternate* look bright, indeed.

* * *

Patti's concerts have created a furore. The swells and belles have been won back to the old Academy for the nonce. The queen of song is as beautiful, graceful and thrush like in vocalism as ever, and the immense audiences have gone wild over her singing. At the matinee last Saturday women packed the aisles to the doors, and the ushers had to get the assistance of policemen to clear the way for those having seats. I never saw such remarkable enthusiasm in a theatre as followed after the close of the performance. The people refused to leave the house until after Patti had come a dozen times before the curtain, and finally responded to loud calls for "Home Sweet Home." The curtain was lifted again, a piano moved on the stage, old Arditi proudly pounded out an accompaniment to the evergreen melody, while the diva, standing under a bunch light, sang the old song as only she can sing it, to a darkened, crowded auditorium. It was a memorable incident, demonstrating in an extraordinary manner the hold that Patti has on the public.

* * *

At the request of the lady who wrote an entreating appeal for a fund to educate poor Frank Clements' young children, THE MIRROR will receive subscriptions for the purpose from such as choose to contribute, and duly publish the names of the donors. If a start be made I feel sure the friends of the dead actor and his orphans will increase it to proportions commensurate with the object in view.

Some Strange Revelations.

For some weeks past ugly rumors have been afloat in the profession regarding the management of Bartley Campbell's peculiarly muddled affairs. Many of these stories had no foundation; all of them were distorted versions of the real condition of things.

Almost everybody interested in such matters knows that Campbell is a lunatic, confined in Bloomingdale Asylum; that his expenses there have been and are paid by the Actors' Fund; that Mrs. Campbell is utterly unable to provide for her husband's maintenance, and scarcely able to take care of herself; that the valuable estate of the dramatist should be yielding a rich harvest, and that with good administration his business ought by this time to be in a somewhat comprehensive shape.

Yesterday (Tuesday) morning these fugitive reports were revived by an article in the *Herald* headed "Bartley Campbell's Money," in which a vague and garbled statement of the condition of the playwright's property, hints as to its peculiar management, and interviews with several interested parties, were set forth. Mr. Scott Lord, counsel for John J. Quinlan, the committee appointed by the court to take charge of Mr. Campbell's person and estate, when questioned by the *Herald* as to his plans and views concerning the integrity of the Receiver in supplementary proceedings, Ernest Harvier declined to make them public, on the ground that it might prejudice his case in advance. The Receiver, interrogated as to the regularity of the sale of Siberia at an undoubted sacrifice, and as to the present value of the estate, stated that Thomas B. MacDonough should bear the blame, if any, in the former matter, and declared that Mr. Campbell's property, if forced to a sale, would not bring more than $2,500, with debts against it amounting to $25 000.

The appearance of this article in the *Herald*, by the way, involved a piece of characteristic duplicity on the part of an attache of that paper. Recently an outline of the Campbell story was given under a sacred pledge of confidence to the dramatic editor of the *Herald* by the editor of THE MIRROR. It was expressly stipulated by the latter and agreed to by the former that the publication of the facts in the case in the *Herald* should be deferred until a day when THE MIRROR should be able to make use of them, and it was arranged that the *Herald* man would wait until permission was granted by the editor of THE MIRROR before taking steps to put the matter in shape for print. The dramatic editor of the *Herald* violated his word and the confidence that was reposed in him. There is no need to write the words that naturally apply to such grossly unjournalistic conduct. The *Herald* was not in possession of the genuine facts in the Campbell matter, and its article was therefore practically worthless. It still remains for THE MIRROR to make known all that thus far has really transpired in this interesting legal drama. If the substance of the documents below presented is incapable of proof it is evident that Campbell—a wretched lunatic—has been outrageously treated, his confidence abused, his property enmeshed in legal entanglements that may take months to unravel, and his wife and family deprived of support.

Yesterday afternoon Mr. Scott Lord, counsel for Mr. Quinlan, the committee having Mr. Campbell and his estate in charge, appeared before Judge Charles Donohue of the Supreme Court and asked that the Committee be given permission by the court to make a motion to compel Ernest Harvier as receiver in supplementary proceedings of the estate of Bartley Campbell to account for and turn over to the Committee the estate. A number of affidavits were read and filed and the Judge issued the order prayed for, further providing that in the meantime all proceedings on the part of Harvier of every name and nature shall be stayed. Notice of the motion is addressed to Harvier, receiver; J. T. Walsh, attorney for receiver, and the attorneys for Jesse Larrabee, W. W. Tillotson, R. L. Wotke, John E. Harney and the Strobridge Lithographing Company, all judgment creditors. The motion is set down for a hearing on Dec. 6, next, at 11 o'clock in the Supreme Court.

The object of the proceedings is to secure an accounting from the receiver and place Mr. Campbell's property in the hands of the Committee. If it be granted the Committee will be empowered to devote a sufficient sum from the estate to the maintenance of the lunatic Campbell and his family before settling with the creditors. This, of course, antagonizes all the judgment creditors, who will naturally oppose the Committee's effort.

The reasons for desiring the removal of the receiver, are set forth in the following extracts from the sworn statements made by Mrs. Campbell, Miss Campbell, the dramatist's sister, and others, that were filed in the Supreme Court yesterday afternoon:

I.

AFFIDAVIT OF THE SUPERINTENDENT OF BLOOMINGDALE.

Charles H. Nichols, being duly sworn, deposes and says that he is a practicing physician and resides at Boulevard and West 117th street, in the said city of New York, and, in the capacity of medical superintendent, is in charge of the Bloomingdale Asylum for the insane, in said city. That he is well acquainted with Bartley Campbell, of said city, has attended him professionally, he having been under the treatment of said Bloomingdale Asylum since the 17th of May, 1880. That the said Bartley Campbell, in the opinion of the deponent is and has been for the past four months, and probably for a much longer period, of unsound mind and understanding, and wholly unfit for the government of himself or the management of his property.

That the grounds of deponent's opinion and belief are as follows: That since last Spring, when said Campbell was put in charge of this deponent, he has been insane and of unsound mind; that he has the usual characteristic physical symptons of the general paralysis of the insane, that he imagines that he makes specific communications to Wagner, Shakespeare, President Grevy, King Humbert, and others, and receives specific replies; that brigands are in pursuit of him; that he talks with Queen Victoria from his window; that he visits Heaven and meets many famous people there, and that Oliver Cromwell lives in his abdomen.

II.

MRS. CAMPBELL'S AFFIDAVIT.

Emily E. Campbell, being duly sworn, says that she is the wife of Bartley Campbell, and that in proceedings taken by her the above-named John J. Quinlan was, by this Court, on Oct. 1 1886, appointed the committee of the person and estate of Mr. Campbell. Mrs. Campbell further says that her husband, Bartley Campbell, began to show, both by his actions and speech, that he was insane and incapable of managing his affairs as far back as the Winter of 1884 5; that in the Winter or early Spring of 1886 his condition became such that he was committed to the Bloomingdale Asylum. Prior to his confinement, and some time in January or February of 1886, Jesse Larrabee, his legal adviser, and the above named Ernest Harvier, with whom he had some business connection, came to her and told her that some steps must be taken to protect both Mr. Campbell and his estate; that at the same time she was advised by other friends that the proper step to take was to have a committee appointed of the person and estate of Mr. Campbell, but that said Larrabee and Harvier advised her against the appointment, for the reason that if one was appointed the creditors could sue, and advised her further, that, if a receiver of his estate was appointed, neither Mr. Campbell nor the receiver could be sued, that such receiver would have control of the estate, support Mr. Campbell and his family, pay off the indebtedness by the first of January, 1887, and return the estate to said Campbell or his representatives; that they further told deponent that said Campbell was indebted to said Harvier in a small amount; that to carry out the above suggestions such claim could be assigned to some person, a judgment recovered against said Campbell, and said Harvier appointed receiver of his estate thereon.

Deponent being entirely ignorant of all legal affairs, consented to the arrangement of said Larrabee and Harvier as above set forth, as also did her husband, Bartley Campbell, who was, though, at the time he gave the consent, insane, and utterly irresponsible and incapable of managing either himself or his affairs.

In accordance with such arrangement, the claim of said Harvier against her husband was assigned to one Brady, who brought an action thereon, and in proceedings thereafter taken, and on or about the 25th day of February, 1886, said Harvier was appointed receiver in proceedings supplemetary for the estate of said Bartley Campbell. Deponent further says that but for such advice and representations so given and made by said Larrabee and Harvier, and which she believed she would have taken the usual steps for the protection of an insane person and his estate, to wit, the appointment of a committee of the same.

Deponent further says that said receiver has paid no part of the living expenses of said Bartley Campbell or his family, except that when this deponent moved from where she lived, in May, 1886, to where she now lives she informed said Harvier that she was going to move, and that he must go security for her rent, and that she would rely upon him to pay the rent, and he said it was "all right," that he "would see to it;" that when the agent first came for the rent she referred to said Harvier, and that since then she has not been asked to pay any rent, and said Harvier may have paid it. Deponent further says that said Harvier has not managed, and is not now managing, the estate of said Bartley Campbell to the best advantage, either for said Campbell or his creditors, as deponent verily believes, from the following facts, to wit:

That shortly after his appointment as receiver, and in collusion with said Larrabee, and said Campbell, when he was irresponsible as aforesaid, said Jesse Larrabee recovered three certain judgments against said Campbell, amounting to the sum of about five thousand dollars, and said Harvier's receivership was extended to two of such judgments, that such judgments were not recovered on any account of indebtedness, but on account of the following understanding between the above named parties: That after said Harvier should become receiver as aforesaid upon such judgment, he should pay said Larrabee money on account thereof, and that said Larrabee should immediately give said money to said Campbell, and that in pursuance of said agreement, one of said judgments was paid to said Larrabee, who thereupon paid over to said Campbell the money received by him from said Harvier on said judgment, and that one of such judgments, to wit: the one for about one thousand dollars, has been satisfied of record.

That further than this, as said deponent is informed and believes, said Harvier, as receiver, has sold two of the plays written by said Campbell to wit: Clio for $1 000, and the Heroine in Kags for $2 000. Deponent believes said plays are worth a far greater sum, and if properly managed would bring in a large revenue to her.

Deponent further says that her husband and one Thomas B. MacDonough were partners in the play written by Mr. Campbell, called Siberia. That early in this year said MacDonough began an action for the dissolution of said partnership and the sale of its property, that, as deponent is informed and believes, said Jesse Larrabee appeared therein for her husband, and that thereafter a judgment was entered in such action and a public sale of said play duly ordered, that deponent, being informed of such sale, went to said Harvier in relation thereto. That she said to Harvier that it was one of the best plays written by her husband, and that she was ready and willing to pay a large sum therefor, and asked said Harvier what to do. Harvier told her that she need not trouble herself any further about the matter, that he had the money to buy it, and that he would be at the sale, and see to it that both her and her husband's rights and interests in the matter were protected, and that no outsider should get the play, that deponent impressed upon him that if he could not buy it, she was ready and willing, with the assistance of her friends, to buy the same for herself; that the said Harvier again assured her that he would attend to the matter, and that she need not bother herself any more about it, as he would see to it that the play was secured either for himself or for her, using the words, "The play is ours, rest assured." Nevertheless, said play was sold at such sale for the sum of $1 300 to a Mr. Holmes, of Philadelphia, who immediately sold it to MacDonough; that said Harvier was present at the sale, but, as deponent is informed and believes, made no bid for the same; that said Harvier was a party to such suit as receiver, and said Jesse Larrabee appeared for Mr. Campbell therein. Deponent further says that the play was worth a far greater sum, as deponent was ready and willing to pay at least four or five thousand dollars therefor, and that different theatrical managers, as deponent is informed and believes, variously estimate said play as worth from ten to twenty thousand dollars. Deponent further says that Mr. Campbell, after he became insane and irresponsible, made a contract with regard to the Fourteenth Street Theatre, which on account of its unreasonableness and unfairness, and the insanity of Mr Campbell, should be set aside and the bonus paid thereon, to wit: the sum of $17,000 as deponent is informed and believes, recovered back. Deponent further says that said Harvier has frequently been requested to take the necessary steps to protect said Campbell's rights, in the above mentioned and other matters, but has refused and neglected and still refuses and neglects so to do.

Deponent therefore respectfully asks that the committee of her said husband may be allowed to take such steps as to this honorable court may seem necessary to compel the said Harvier, as receiver of her husband's estate, to account for his management thereof, and to turn said estate over to said committee for the reasons: That deponent verily believes that the estate is not being managed for the best benefit of the creditors of said Campbell, or this deponent or her family; and for the further reason that said committee may, under the directions of this honorable court, take the necessary steps to set aside and vacate the different proceedings taken against said Campbell, and recover back for the benefit of the estate the different sums and rights which have been, as deponent verily believes, squandered and jeopardized by the above-mentioned proceedings.

III.

MARY CAMPBELL'S AFFIDAVIT.

Mary A. Campbell, being duly sworn, deposes and says that she is the sister of the above named Bartley Campbell; that she has read the foregoing affidavit of Emily E. Campbell, and knows the contents thereof; that deponent was present at the interviews between her said sister, Harvier and Larrabee, in regard to the affairs of her said brother, Bartley Campbell, and that the facts as set forth in said affidavits to the reasons held out to Mrs. Campbell to induce her to consent to the receivership as therein set forth, are true to the knowledge of this deponent, and that deponent was also thereby induced to consent to such proceedings as to the receivership. Deponent further says that believing that the said judgments recovered by said Larrabee were, as set forth in said affidavit for the benefit of said Campbell and his family, but hearing that said Larrabee claimed that the money on them was justly due him, and that he was going to keep the same, and becoming uneasy on account thereof, she called on said Harvier in regard to the matter; that deponent stated to said Harvier what she had heard, and asked him if said Larrabee could claim any moneys due on said judgments and retain the same for his own benefit. The said Harvier replied, "I will never give one dollar to Larrabee for his own benefit, and how can he get it if I don't give it to him, as every cent has to go through my hands?" Deponent then asked said Harvier how, if said Larrabee was to receive no money, her sister, Mrs. Campbell, and her family, were to be supported; that said Harvier replied that he would take care of that, saying, "Oh, I can tag her on to some of the companies—twenty five dollars a week on The White Slave, and something on some other companies, and it will all go into the expenses."

Deponent further says that her brother, said Bartley Campbell, was, for a long time before his confinement in May last, insane and irresponsible and incapable of governing himself or managing his estate. Deponent further says that some time in November, 1885, the said MacDonough, mentioned in the affidavit of Mrs. Campbell, saw this deponent in Pittsburgh, Pennsylvania; that he then and there said to her that she ought to go to New York at once and have her said brother, Bartley Campbell, taken in charge, as he was in an unfit condition to tend to his business, adding "He is crazy, and everybody in the profession knows it."

IV.

LOUIS ALTRICH'S AFFIDAVIT.

Louis Altrich, being duly sworn, deposes and says that just before the time of the sale of the play written by Bartley Campbell, called Siberia, mentioned in the affidavit herewith submitted, deponent was in Europe and wrote to Mr. Frank Curtis here in New York to bid in for him such play at such sale for the sum of $4 500. Deponent further says that he has been connected with the theatrical profession of this country for the last thirty years. Deponent further says that he has known the above named Ernest Harvier for six years last past, that he also knows said Harvier's reputation for truth and veracity among said Harvier's business acquaintances, to wit: the theatrical profession of this country, and that from such reputation deponent would not believe said Harvier under oath.

Deponent further says from such reputation and acquaintance, as aforesaid, said Harvier, in deponent's opinion, is wholly unworthy of having the charge of, and unfit in any way to manage or control the estate of, the above named Campbell.

V.

HARRISON GREY FISKE'S AFFIDAVIT.

Harrison Grey Fiske, being duly sworn, deposes and says that he is the editor of the NEW YORK MIRROR and has been connected with said paper for the last six years, and that he is also secretary of the Actors' Fund of America. Deponent further says that he has known the above named Ernest Harvier for seven years last past; that he also knows said Harvier's reputation for truth and veracity among said Harvier's acquaintances, to wit, members of the theatrical profession of this country, and that from such reputation, deponent would not believe said Harvier under oath.

Deponent further says from such reputation and acquaintances as aforesaid, said Harvier, in deponent's opinion, is wholly unworthy of having the charge of, and unfit in any way to manage or control the estate of, the above named Campbell.

VI.

A. M. PALMER'S AFFIDAVIT.

A. M. Palmer, being duly sworn, deposes and says that he has been connected with the theatrical business as manager, in this country, for the last fifteen years, and that he is also one of the trustees and president of the Actors' Fund of America. Deponent further says that he has known the above named Ernest Harvier for six years last past; that he also knows said Harvier's reputation among said Harvier's friends and business acquaintances, to wit, the theatrical profession of this country, which is bad.

Deponent further says from such reputation and acquaintance as aforesaid, said Harvier, in deponent's opinion, is wholly unworthy of having the charge of, and unfit in any way to manage or control the estate of, the above named Campbell.

It is likely that a good deal of litigation will follow this entering wedge, and some surprising developments are expected on both sides.

Professional Doings.

—The sales of seats for the American Opera season in Columbus, O., is close on to $7,500.

C. W. Thomas wires that the Rag Baby opened to $1,200 at the Grand Opera House, Chicago, on Monday night.

—Charles Campbell and Frank David, late of the Mystic Isle company, have joined Templeton's Mikado company.

—Clinton Stuart's play, Faithful Hearts, is reported to have been favorably received on its production last week in Memphis.

—Edward Harrigan's Park Theatre company has been booked to play a season at the Bush Street Theatre, San Francisco, next Summer.

—Manager Charles O. White, of Detroit, has booked Patti, Bernhardt, Langtry, Modjeska, May Fortescue, Genevieve Ward and Lilian Olcott.

—Alice Fairweather has made a pleasant impression wherever she has appeared with Adelaide Moore's company. Her press notices are flattering.

—The Fall of Babylon Amusement Company, capital stock $25 000, has been organized at Cincinnati, with Manager John H. Havlin at the head.

—Patti and the German Opera company are two bookings at the Grand Opera House, San Francisco. The Main Line and Theodora have postponed their Baldwin Theatre dates.

—Manager Charley Smith, of the Vine Street Opera House, Cincinnati, was on Nov. 16 the recipient of a gold-headed cane, presented by several of the artists performing at the house.

—John A. Forepaugh and Frank G. Connelly have leased the Casino at Broad street and Columbia avenue, Philadelphia, which will be remodelled preparatory to giving light operas next season.

—Barton Key and Eben Plympton, with their newly organized company, left New York on Tuesday for Manchester, N. H., where they open their season with Jack on Thanksgiving afternoon.

—Walter Hine, who died in Baltimore on Nov. 19, left Mr. Booth's company four weeks ago, and was only confined to his bed ten days. He was thirty-four years of age, and was born in New Haven, Ct.

—Lawrence Barrett is playing this week in Cleveland, and to accommodate those desiring to attend his performance excursion trains are running between that city, Ashtabula, Painesville and intermediate stations.

—Minnie Maddern opened in Washington on Monday night in Caprice to a very large house at the New National. There were two calls for the star after every act. The Washington Light Infantry gave Miss Maddern a hearty reception on Tuesday.

—Manager Alfred Brost, of Key West, Fla., writes that he has obtained a reduction in fares from Tampa to Key West over the Planet line. The concessions vary from ten to twenty-five per cent. on parties numbering from five to fifty people. The same reduction is allowed to advance agents by the company.

—Horace Lewis, who has the option of Dreams, and has been in correspondence with Frank Sanger in relation to its production, for some time, still has the matter in abeyance. He has no authority to produce the play as yet, though it is likely he will complete the necessary arrangements this week.

—The Thanksgiving bill-of-fare in Brooklyn this week consists of Mrs. Langtry, at the Brooklyn; a McCaull Opera company, at the Park; Roland Reed, at the Grand Opera House; Templeton's Opera company, at the Criterion; John A. Stevens, at the Lee Avenue Academy; May Blossom, at the Novelty, and Storm Beaten, at the People's.

—L. H. Hastings, of Philadelphia, and H. B. Lonsdale, late manager for Violet Cameron, have formed a copartnership and engaged a company for the production of a new American opera. Some of the time originally secured for the Carleton Opera company will be filled by this new combination. The new opera has not been named. Among those who have signed contracts are Isabella Stone and Mr. Frothingham, late of the Boston Ideals, and J. H. Mason.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

[illegible].—Manager Keist has received an elegantly framed picture of Frederic Bryton.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): Owing to a severe storm only a fair-sized audience greeted the Horace Lewis Monte Cristo co. 17. Though a stranger to our theatre-goers, and having much to contend with in the way of a small stage, the audience were not long in making Mr. Lewis feel perfectly at home, and as the play progressed he was recalled before the curtain at close of each act—a compliment seldom bestowed here. Mr. Lewis is an emotional actor of sterling ability, and as the Count of Monte Cristo reminds one of James O'Neill. The play was nicely mounted, something seldom seen here, and much credit is due the management for this important item. Support above the average. All satisfied. Co. offered return date in March. Le Clair and Russell 27.

Item: Good attractions are wanted Christmas and New Year's.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Closed all week. Richard Mansfield in Prince Karl 25.

Black's Opera House (Samuel Waldman, manager): One of the Bravest drew medium houses 15-16. Good co. Polly McDonald's dancing is first-class. Alone in London 18; large house. Cora Tanner, Ada Dwyer and Alf Fisher were excellent in their roles. Daniel Sully in Daddy Nolan 19; good house. Good supporting co., notably Max Arnold and Master Mosley. Lynwood 25-6.

PIQUA.

Professor Crocker's Equestrianals appeared 15-17 to good houses. Everybody pleased. Frank I. Frayne 18; fair house.

DEFIANCE.

Myers' Opera House: Concert by Schubert Quartette of Chicago, assisted by Emma Von Eisner, soprano, for benefit of Y. M. C. A. 16; crowded house. Audience well pleased. Lilly Clay's Adamless Eden 18; house full; poor satisfaction.

CIRCLEVILLE.

Colosseum Opera House (T. Blankstone, manager): The Hungarian Gypsy Students gave fine entertainments to only fair business 17-18. Moore and Vivian in Our Johathan 26. Minnie Maddern Dec. 2; Le Clair and Russell 4.

KENTON.

Grand Opera House (Henry Dickson, manager): It is a long time since I have had the pleasure of witnessing so refined and delightful entertainment as the Deacon's Daughter, as presented by Annie Pixley and an excellent co. The play caught on in good style. Emmet 26.

LANCASTER.

Chestnut Street Opera House (Herman Wilkiemyer, manager): Benedict's Monte Cristo co. 17, gave with a fair cast, Dumas' Monte Cristo, a drama most complex in character and requiring much versatility of genius in the leading actor for the assumption of the fine personations, which Walter Lawrence did very creditably. Thompson's Opera co. 20.

Note: MIRROR on sale at Tuthill's Bazaar, 112 Main street.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., manager): The Baldwin Theatre co. (managed by Walter S. Baldwin, one of the most popular men that ever visited Urbana), played all week to crowded houses at cheap prices. The co. is good. The following was the repertoire: Galley Slave, Two Orphans, Shadows of a Great City, Ticket-of-Leave Man, Arrah-na-Pogue and Lady of Lyons.

Item, Matt Grau was here this week billing heavy for the Amy Gordon Opera co. week of 22.

KENT.

Opera House (W. S. Kent, manager): Al. Field's United Operatic Minstrels appeared 15 to the largest house of the season. Street parade is a drawing feature, as was proved by the fact that two hours after the band, consisting of sixteen pieces, appeared on the thoroughfare, every seat in the house was sold. Standing-room was eagerly sought for later.

FINDLAY.

James Owen O'Connor opened in Richelieu 15 and continued 16 in Othello; fair houses; supporting co. only average. Harry Lacy's Planter's Wife co. made its initial bow to a Findlay audience 19; large and enthusiastic audience. Great hit.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): Annie Pixley in The Deacon's Daughter drew a large house 15. Miss Pixley has always been a great favorite here, and her new piece caught on immensely. Robson and Crane had two of the largest audiences that ever gathered in the house 16-17. It was the intention to produce The Comedy of Errors both nights, but owing to the non-arrival of the scenery, The Merry Wives of Windsor had to be substituted the first. The scenery in the Comedy of Errors was the finest ever put upon this stage. Janauschek, last two nights of the week, drew fair houses. Meg Merrilies was the bill.

People's: Frances Bishop, a clever little soubrette, supported by Alf McDowell and Robert Scott, in Muggs' Landing, has been doing a standing-room only business all week.

FREMONT.

Heims Opera House (I. M. Dryfoos, manager): Lilly Clay's Adamless Eden co. to a good house 18. Good performance of the kind.

Items: Fifty people from this city attended the performance of The Merry Wives of Windsor, by Robson and Crane, at Wheeler's Opera House, Toledo, O., 17.

XENIA.

Opera House (John A. Hivling, manager): The elite of the season were out en masse 20, and gave Gilmore's Band the largest audience of the season, and at advanced prices.

LEETONIA.

Opera House (Forney and Scoby, managers): Al. G. Field's Minstrels 17; good house, considering continuous rain. Good satisfaction.

MARION.

Music Hall: George C. Boniface in Streets of New York 18; big business. Mr. Boniface is suffering from a severe cold, and Mr. Barton took his lines very acceptably after the third act. Youth 26.

SANDUSKY.

Biemiller's Opera House (Frohman and Ilg, managers): Notwithstanding a severe rain-storm, Hoyt's Rag Baby was greeted by a good house 17. Frank Daniels as Old Sport scored a hit. Supporting co. excellent. Annie Pixley drew a packed house 20. Several recalls. Le Clair and Russell 25; T. J. Farron in A Soap Bubble 26.

Items: Jennie Calef, who is still suffering from her accident here last season, has been visiting her many friends the past week. Miss Calef left 16 for Columbus.—Leaders and managers credit the Opera House with one of the best orchestras in the West.

ZANESVILLE.

Bijou Theatre (Dr. O. C. Farquhar, manager): Frank I. Frayne played a three nights' engagement, opening 15, to large houses. On the opening night the theatre was crowded. Mardo and Si Slocum were produced to the entire satisfaction of the audiences. Mr. Frayne impersonated the title roles in his usual heroic style, and was supported by Eugenie De Forrest and a capable co.

Schultz and Co.'s Opera House (John Hoge, manager): A handful of people assembled 19, when Mme. Rive-King gave a classical piano recital. The few present were highly pleased with the excellence of the pianiste's performance. Mlle. Henrietta Schubert assisted in vocal solos.

CANTON.

Opera House (Louis Schaefer, manager): Murray and Murphy in Our Irish Visitors succeeded in keeping a large audience in a continuous roar 15. Large co. and excellent orchestra. The latter entertained the audience with selections from some of the latest operas. A fair house attended the performance of the Ida Siddons Minstrels 16. Harry Lacy, supported by Edna Carey, drew fair-sized audience 17 to see The Planter's Wife. Performance good.

WAPAKONETA.

Timmermeister's Opera House (George F. Rogers, manager): James Owen O'Connor played Richelieu to a [illegible] audience [illegible] on account of bad weather [illegible] was not as well patronized. [illegible] justice to [illegible] characters. [illegible] tions, was good [illegible]. Matinee, One of the Bravest [illegible].

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and [illegible], managers): Oliver Byron presented his successful play, The Inside Track, to a large and delighted [illegible]. The climaxes were heartily [illegible] scene was worthy of [illegible]. Kate Byron was fitted with a part [illegible] in which her mimetic powers [illegible] ner. The rest of the cast [illegible]. Sheppard's Night Off [illegible] played to fair business [illegible] this most amusing comedy [illegible] constant ripple of laughter from the [illegible] close. Starr's Opera co. [illegible] week.

People's Theatre [illegible] manager [illegible] Stone [illegible] played to good business [illegible] the hit [illegible] co. was [illegible] and were [illegible].

LANCASTER.

Fulton Opera House [illegible]

Byron in The Inside Track played to large business 15. The performance was very satisfactory. The fire scene was the best ever given here. The Tourists co., with Harry Clarke and Charles Reese in the leading parts, drew good houses 16-17. The co., though small, is first-class, and the singing and specialties all that could be desired. Maggie Mitchell presented Maggie the Midget to a large and fashionable audience 19. Sheppard's Night Off co. gave satisfaction to a good house 20.

Items: Charles Yecker, son of Manager Yecker, and advance agent of Starr's Opera co., is here on a short visit. Joseph Royer, of Simmons-Slocum's Minstrels, and N. H. Frailey, of John A. Stevens' co., both natives of this city, are also visiting us.

ERIE.

Park Opera House (John P. Hill, manager): Helene Adell and Standard Dramatic co. closed a three night's entertainment 17. The star and co. scored a dramatic success. All who attended performance were well pleased. The Mexican Typical Orchestra gave two grand concerts 19-21. Stormy weather prevented many from attending.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Murray and Murphy presented their funny comedy, Our Irish Visitors, to a fair-sized audience 17. Ida Siddons, with a good co., pleased a large audience 19.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Sheppard's Night Off co. 17; fair sized and highly elated audience. Morris' Equine and Canine Paradox 19-20; small business. The audiences were very appreciative. The ponies and dogs are beauties and cannot be excelled.

BUTLER.

Opera House (L. J. McCandless, manager): Crowded to the doors 15. Only a Farmer's Daughter was the attraction. Every seat taken, and camp chairs in demand. The audience was not disappointed. The co. is a good one, and gave entire satisfaction. Robert A. Fisk as Sammy Green and Charles J. Stine as Higgins well earned the hearty applause bestowed; but the honors of the evening were carried off by Marion Abbott in her representation of Lizzie Stark, the adventuress. Miss Abbott proved herself an actress of no common ability.

Item: Manager I. A. Solomon, of the Only a Farmer's Daughter co., reports business very good, notwithstanding generally bad weather, all along the line.

CONNELLSVILLE.

Opera House (C. F. Hood, manager): Hosworth's Hibernica 17; S. R. O. sign; well pleased audience.

BEAVER FALLS.

Sixth Avenue Theatre: Ida Siddons co. 15; good performance; male audience. Maude Granger in Lynwood 16; cordial reception by a very select audience; four recalls, something without a precedent here. David Murray, as Victor Blanchard, shared the honors. J. K. Emmet 27.

POTTSVILLE.

Academy of Music (W. W. Mortimer, manager): Starr's Opera co. week of 15, at popular prices, Overflowing houses. Frank Deshon and Charles Osborne the comedian and May Duryea the prima donna, scored great hits. Mr. Deshon, was the recipient of a testimonial benefit Saturday night, given by our citizens. Standing-room was at a premium long before the curtain rolled up. Floral offerings were numerous during the week. Michael Strogoff 27.

OIL CITY.

Opera House (Kane and Rogers, managers): Blind Tom 15; good house. T. J. Farron in A Soap Bubble 19; good house. Mr. Farron is ably supported, and gives a bright, sparkling entertainment. Templeton Opera co., Thanksgiving.

BEDFORD.

Opera House (Mickel and White, managers): The Tourists in a P. P. C. 18; crowded house; best people of the town; and cordially received; another date in April. Painstaking artists, and deserve success.

NEWCASTLE.

Allen's Opera House (W. F. Loftus, manager): Only a Farmer's Daughter, 13; fair house. Play well received.

New Park Opera House (E. M. Richardson, manager): Murray and Murphy in Our Irish Visitors, 16; good house. Lynwood with Maude Granger, was presented to a poor but enthusiastic house. Miss Granger was called three times. C. H. Clark in Ten Nights in a Barroom, 19; good house.

RHODE ISLAND.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): W. J. Fleming's Around the World in Eighty Days 18; good house.

TENNESSEE.

NASHVILLE.

Masonic Theatre (T. O. Wilson, manager): Emma Abbott's engagement last week was a great success, drawing large and appreciative audiences. Repertoire: Lucretia Borgia, Bohemian Girl, Mikado, Il Trovatore, Chimes of Normandy, the Mikado and Martha. Bertha Fricke, as the Gypsy Queen, in The Bohemian Girl, being a native of our city, met with a most gratifying reception. She received many floral gifts. Effie Ellsler 24-6.

Grand Opera House (W. J. Johnson, manager): Bunch of Keys (Flora Moore's) is billed for four nights and two matinees 22-4.

Arena: Doris' Circus failed to materialize 18, having skipped to Indianapolis direct. Two or three dime circuses ahead is supposed to have been the cause of this move.

Boom: The issue of THE MIRROR of 13th, which reached here on night of same date, were sold out in a few hours. The dealers have increased their orders.

CHATTANOOGA.

New Opera House (P. R. Albert, manager): Robert Downing, under management of J. H. Mack, presented The Gladiator to a large and appreciative audience 18. "Standing-room" sign displayed at 7.30. Manager Albert says this was the largest audience of the season. Flora Moore's Bunch of Keys co. followed 19; a large and well-pleased audience. Notwithstanding the house has nearly double the seating capacity it had last year, it is filled at nearly every performance, and the "Standing-room" sign is a common sight. Manager Albert plays none but first-class cos., and the citizens show their confidence by liberal patronage. Devil's Auction 30.

KNOXVILLE.

Standard Theatre (Fritz Staub, manager): Flora Moore in A Bunch of Keys 17-18; small houses; rain.

CLARKSVILLE.

Doris' Circus 13th. High license and unfavorable weather interfered materially with financial success. The performance was hardly up to the average. Closed the season at Gallatin, Tenn.

TEXAS.

GALVESTON.

Tremont Opera House (H. Greenwall and Son, managers): Stranglers of Paris had a successful engagement 11-13, all performances but the last being largely attended. The co. is somewhat uneven, and doubling is freely resorted to. The main characters were, however, in excellent hands, and general satisfaction was given. *Zozo* 15-17, with elaborate scenic and anatomical display, did a business on the order of the above attraction, the last performance being the only one that was poorly attended. There is scarcely any acting ability in the co., but as such was hardly expected no one was disappointed.

Items: E. F. Grandin, of the Stranglers' co., is well remembered as a clever comedian, and though as Blanchard he does fairly well, I think comedy is his forte.—Adolphus Carper, a somewhat eccentric individual of this city, took offence at his name being flippantly used in the *Zozo* performance, and has threatened a libel suit against the management of the house. Our Texas libel suit is frequently called a gag law. A successful issue to Mr. Carper's suit would prove it so in more ways than one.—Punch Wheeler rejoined *Zozo* the other day, having entirely recovered from the dengue fever.—The infant darkey in *Zozo*, though furnishing wholesale hilarity for the gods in particular, is entirely too young in years to be used in the manner it is.—A new version of *Zozo* was given for the first time matinee 17 and repeated in the evening. It is sillier than the one previously used, and in some parts indelicate. It will certainly not find favor with respectable audiences.—You will notice that both above attractions played to scant houses, which shows that three consecutive performances of one play and two nights and matinee is all our public can support, no matter how fine the attraction.—Retribution, a new tragic drama from the pen of Harry Evans, will be presented for the first time [illegible] at the Harmony Hall by home talent for the benefit of the Magruder monument fund.

FORT WORTH.

Opera House (George Dashwood, manager): The Stranglers of Paris opened to a $[illegible] house 15, playing to [illegible] lighter business matinee and night [illegible]. The co. is a good one throughout, the play is interesting, the scenery is magnificent, and in consequence the performances were satisfactory. Mme. Grandin and [illegible], as Joseph and Sophie Blanchard, [illegible] divided the honors with Thomas Tannehill and [illegible] although the two last-named were [illegible] on the programme. [illegible] Louise Balfe 4; Bijou Opera co. [illegible].

[illegible] THE MIRROR can always be found at [illegible] next to the Post office.

TEXARKANA.

[illegible] Opera House (J. F. Reily, manager): [illegible] matinee and evening; splendid audiences [illegible] weather. Performance first-class.

Two Johns Comedy co. 18; largest house of the season. Strangers of Paris opened 24 to large and appreciative audience. Play excellent. Jennie Holman 25, three nights; Louise Balfe, Dec. 11; Bunch of Keys 13; Lights o' London 15.

Item: Harry Jacobs, of this city, is with the Strangers of Paris co. in the capacity of manager.

VERMONT.

RUTLAND.

Opera House (A. W. Higgins, manager): Boston Opera Comique co. gave a delightful performance at the above house on the 17th to a fair audience, although it rained in torrents. Frank Jones as Si Perkins 22.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Genevieve Ward in Forget-Me-Not, 17; fair house; very stormy night. She was well received. Louis James in Virginius 22. Excursion trains were run from all parts of the State. Manager Walker is very much pleased to state that Burlington is the first city May Fortescue plays in after leaving New York.

VIRGINIA.

NORFOLK.

Academy of Music (W. K. Strasburger, lessee): Last week Callan-Haley Minstrels made a hit, drawing crowded houses. The specialties were fine. This week the Gilbert Comedy co.

Opera House (Barton and Logan, managers): Ethel Tucker in a repertoire of modern society dramas drew packed houses. The co. was reorganized and improved. This week Davene's Allied Attractions.

Items: The National Soldiers Home at Hampton has become a regular one-night stand for attractions playing the Strasburger circuit.—The Callan-Haley Minstrels were so pleased with the size of the audience 20, that they decided to repeat 22.

RICHMOND.

Theatre (Mrs. William T. Powell, manageress): A packed house greeted the T. P. W. Minstrels 14. Many were turned away unable to gain admission. Long before the doors opened the throng so crowded the streets that locomotion was impeded. Treasurer Wyatt was compelled to close the box-office before the curtain went up. Michael Strogoff to fair houses 18-20. Louise Rial in Fortune's Fool 25-27.

Academy of Music (J. K. Strasburger, lessee): Against the Stream and Ticket-of-Leave Man were presented last week by Frank E. Aiken and co. to good houses. Callan, Haley and Callan's Minstrels 23-27.

Items: Richmond Lodge No. 45, B. P. O. E. has leased a fine lodge-room, with reading and club rooms attached, in the central portion of the city near the theatre. The quarters will be occupied Dec. 5. The lodge is in a prosperous condition, and, though young in the cause, now numbers a full hundred, and applications for membership are received at its every communication.

WISCONSIN.

BELOIT.

Goodwin Opera House (Howard and Wilson, managers): Adelaide Moore, to a good house, advanced prices. The Lady of Lyons was played.

WYOMING.

LARAMIE.

Mannerchor Hall (William Marquardt, manager): The Golden-Bell Comedy co. gave two very satisfactory performances 10-11.

CANADA.

LONDON.

Grand Opera House (J. H. Davidson, manager): Edmund Collier, supported by a good co., appeared 13-15 to good business. Minnie Hauk Concert co. 16. Every seat in the house was sold a week in advance. Mme. Janauschek 17 in Meg Merrilies; well-filled house. Janauschek is ably supported by George H. Chaplin, Alexander Stuart, James Carden and Miss Marston Leigh. Court Musicians 18; poor house.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): T. J. Farron appeared 15-17 in Soap Bubble to very fair business. The star, who is a great favorite in this city, together with Ed. J. Connelly and Gracie Emmett, have nearly all there is in the piece to do. R. B. Mantell supported by an excellent co. opened at the Thanksgiving Day matinee 18, in Tangled Lives, and at once scored a success. The play is very interesting and Mr. Mantell's acting was very good. He earned several recalls at each performance. Business very large on Thanksgiving Day, and good houses were the rule the remainder of the week. The Australian Novelty co. 22, week.

Toronto Opera House (C. A. Shaw, manager): Uncle Tom's Cabin was the attraction 15-17. The houses were crowded and the performance was very fair. There were the usual double Topsys, Marks, donkeys, etc. Edmund Collier appeared 18-20, in Jack Cade, Metamora and Virginius; crowded houses. Mr. Collier is a very finished actor. I witnessed his performance of Virginius, and I consider that he is one of the best actors of that role in the profession. His co. rendered excellent support. McKee Rankin in The Danites 22, week.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ALSBERG-MORRISON CO.: Chicago 15, two weeks, Omaha, Neb., 30-Dec. 2.
ADELAIDE MOORE: Muscatine, Ia., 25, Burlington 26, Mt. Pleasant 27.
ARTHUR REHAN'S CO.: Brooklyn 29, week.
AIMEE: Chicago 29, week, Omaha, Neb., 6, Grand Island 7, Laramie, W. T., 8, Cheyenne 9, Salt Lake 10.
ANNIE PIXLEY: Cleveland 22, week, N. Y. City 29, week.
ADA GRAY: Grand Rapids, Mich., 25-7.
AARON WOODHULL: Jamestown, N. Y., 25, Emlenton, Pa., 26, Beaver Falls 27, Carlisle 29, Mt. Carmel 30, York, Pa., Dec. 1, Columbia 2, Lancaster 3, Harrisburg 4.
ARNE WALKER: Brownsville, Pa., 24-5, Belle Vernon 26-7.
ALONE IN LONDON CO.: Cincinnati 22, week, Louisville 29, week, Zanesville, O., Dec. 6, Wheeling, W. Va., 7-8, Youngstown, O., 9, Akron 10, Erie, Pa., 11.
ATKINSON-COOK CO.: Chelsea, Mass., 22, week, Portland, Me., 29, week.
APHRODITE CO.: Wilkesbarre, Pa., 25, Plymouth 26, Scranton 27, Easton 29, Norristown 30, New Brunswick, N. J., Dec. 1.
ABBEY'S UNCLE TOM CO.: Ithaca, N. Y., 25.
ADAMS COMIC: Clarence, Mo., 29, week, Kirksville, Dec. 1, week.
BLACKMAIL CO.: Albany 22, week, Troy 29, week, Syracuse Dec. 6, week.
BLACK FLAG CO.: Rochester 22, week, Buffalo 29, week, Montreal Dec. 6, week.
BARRY AND FAY: Willimantic, Ct., 27.
BUNCH OF KEYS (Flora Moore): Columbia, Tenn., 26, Birmingham, Ala., 27, New Orleans 29, week, Vicksburg, Miss., Dec. 6, Pine Bluff, Ark., 7, Hot Springs 8-9, Little Rock 10-11.
BELLA MOORE: Parkersburg, W. Va., 25.
BENEDICT'S MONTE CRISTO CO.: Ironton, O., 25, Mt. Sterling, Ky., 26, Winchester, Va., 27, Richmond, Ky., [illegible], Cynthiana Dec. 1, Frankfort 2, Harrodsburg 3.
BUNCH OF KEYS CO.: N. Y. City 15, two weeks, Newark 29, week.
BOARDING-HOUSE CO.: Vincennes, Ind., 24-25, Princeton 26-27, Evansville 29, week.
BOUND TO SUCCEED CO.: Boonville, Mo., 27, Moberly 29, Columbia 30, Mexico Dec. 1, Fulton 2, Jefferson City 3, Alton, Ill., 4, Belleville [illegible].
BAKER DRAMATIC CO.: Crawfordsville, Ind., 22, week, Aurora 29, week.
BOY TRAMP CO.: Utica, N. Y., 22, week.
BALDWIN THEATRE CO.: Fort Wayne, Ind., 22, week.
CHARLOTTE THOMPSON: Wilmington, Del., 25.
CLARA MORRIS: Chicago 22, week, St. Louis 29, week.
C. A. GARDNER (Karl): Lancaster, Pa., 25, Pottstown 26, Wilkesbarre 27, Scranton 29, Binghamton 30.
C. ERIN VERNER: Montreal 22, week.
CONDEMNED TO DEATH: Tyrone, Pa., 25, Phillipsburg 26, McKeesport 27, Scottdale 29, Uniontown 30, Wheeling, W. Va., Dec. 1-3.
CHANFRAU: Auburn, N. Y., 25, Canandaigua 26, Corning 27, Ithaca 29, Tonawanda 30, Williamsport, Pa., Dec. 1, Tyrone 2, Newcastle 3, Youngstown O., 4.
CORA [illegible]: Kansas City 22, week, Denver 29, week.
CORINNE'S BANKER'S DAUGHTER CO.: Amsterdam, N. Y., 25.
CORA VAN TASSEL: Charlestown, W. Va., 25-7, Danville, Va., 29, week.
C. H. CLARK'S CO.: Zanesville, O., 24-5, Newark 27, Xenia 29.
C. W. BARRY: New Haven 22, week.
DION BOUCICAULT: Cincinnati 22, week, Baltimore 29, week.
DALY'S VACATION CO.: Los Angeles, Cal., 22, week.
DENMAN THOMPSON CO.: Syracuse 25-7, Toronto 29, week, Buffalo Dec. 6, week.
DAN SULLY'S CORNER GROCERY CO.: Cincinnati 22, Chicago 29, week, St. Louis Dec. 6, week.
DANIEL BANDMANN: Baltimore 29, week.
DOMINOES(?) CO.: Washington, 22, week.
DEVIL'S AUCTION CO.: Augusta, Ga., 25, Atlanta 26, Birmingham, Ala., 29, Chattanooga, Tenn., 30, Knoxville Dec. 1, Lynchburg, Va., 2, Norfolk 3-4, Lancaster, Pa., 6, Wilmington, Del., 7, Scranton 8, Wilkesbarre 9, Paterson, N. J., 10-11.
DOMINICK MURRAY: New London, Conn., 25, Taunton, Mass., 26-27, Brooklyn 29, week, N. Y. City Dec. 6, week.
[illegible] CO.: Detroit [illegible], Cleveland 2-4, Pittsburg 6, week.
[illegible]: N. Y. City Nov. [illegible], four weeks, Boston Dec. [illegible], week.
EFFIE ELLSLER: [illegible], Henderson, Ky., 27, Topeka, Kas., Dec. [illegible], Denver 6, week.
E[illegible]: Newark 22, week, Philadelphia 29, week.
E[illegible]: Boston 22, week, Albany Dec. 6, Troy [illegible].
EDWIN ARDEN: Washington 22, week, New Haven, [illegible], Hartford Dec. [illegible], week.
EVANGELINE CO.: Columbus, O., 25-27, Cincinnati 29, week, St. Louis Dec. 6, week.
FANNY DAVENPORT: New Orleans 22, week, Jackson, Miss., 29, Holly Springs 30, Cairo, Ill., Dec. 1, Burlington, Ia., 2, Dubuque 3, Des Moines 4, St. Paul 6-8.
F[illegible]: Cairo, Ill., 22, week, Vincennes, Ind., 29, week, Crawfordsville Dec. 6, week.
F[illegible] CO.: Moline, Ill., 22, week, Rock Island 29, week.
F. L. [illegible]: Lynn, Mass., 22-23, Salem 24-7, Lawrence 29-30.
F[illegible] CO.: Frankfort, Ind., 22, week, Muncie 29, week, Richmond, Dec. 6, week.
ETHEL TUCKER: Washington 22, week.
FANNY HERRING(?): Detroit 22, week.
FRANK MAYO: N. Y. City 22, week.
FLORENCES (Mr. and Mrs. W. J.): San Francisco, four weeks.
FLEMING'S AROUND THE WORLD CO.: Fitchburg, Mass., 26, Lynn 27, Boston 29, week.
FELIX VINCENT COMEDY CO.: Ottumwa, Ia., 22, week, Des Moines 29, week, Boone, Dec. 6, week.
FRED. WARDE: Bradford, Pa., 26-7.
FANTASMA: Philadelphia 22, week.
FLORENCE BINDLEY: Little Rock, Ark., 24-5, Pine Bluff 26-7, Greenville, Miss., 29, Vicksburg 30, Natchez Dec. 1-2, Jackson 3, Holly Springs 4, Huntsville, Ala., 6, Pulaski, Tenn., 7, Columbia 8, Nashville 9-11.
FRANK E. AIKEN: Washington 22, week, Chicago 29, week.
FRANK I. FRAYNE: Louisville 22, week, Toledo 29, week.
FLOY CROWELL: Wilmington, Del., 29, week.
FISHER-HASSAN COLD DAY CO.: Pittsburg 29, week.
FRANK S. DAVIDSON: Batavia, O., 24, New Richmond 26, Eaton Dec. 1, Franklin 2.
FULTON-CONNIER CO.: Lincoln, Ill., 22, week, Clinton 29, week.
GENEVIEVE WARD: Providence 22, week.
GLADIATOR CO. (Mack and Downing): Indianapolis 25-7, New Orleans 29, week.
GRISMER-DAVIES CO.: Bloomington, Ill., 25, Danville 26, Springfield 27.
GUS WILLIAMS: Reading, Pa., 25, Trenton, N. J., 27, Philadelphia 29, week.
GEORGE H. ADAMS: Baltimore 22, week, Washington 29, week.
GRAHAM EARLE CO.: Bucyrus, O., 22, week, Upper Sandusky 29, week.
GOLD KING CO.: Erie, Pa., 29-Dec. 1.
GRACE GEORGE CO.: Burden, Kas., 22, week.
GLENNEY CO.: McKeesport, Pa., 22.
HELEN DAUVRAY: Cincinnati 22, week, Louisville 29, week.
HENRY E. DIXEY: Boston Oct. 4, eight weeks.
HOODMAN BLIND CO. (Haworth): Philadelphia 15, two weeks.
HOODMAN BLIND CO. (Horning-Bradshaw): Watertown, N. Y., 24-5, Ogdensburg 26-7, Rochester 29-Dec. 1, Syracuse 2-4, Seneca Falls 6, Canandaigua 7, St. Catherines Ont. 8-9, Hamilton 10-1.
HELD BY THE ENEMY CO.: Albany 22, week, Troy Dec. 6-8.
HARBOR LIGHTS CO.: Boston Sept. 30, ten weeks.
HERNE'S MINUTE MEN: Baltimore 22, week, Wilmington, Del., 29-30, Reading, Pa., Dec. 1-2, Scranton 3-4.
HORACE LEWIS: Baltimore 22, week, Washington 29, week.
HOOP OF GOLD CO.: Lafayette, Ind., 25.
HEWETT'S MUSETTS: Little Falls, N. Y., 25, Canastota 26-7, Cazenovia 29-30.
HARRY LACY: Chicago 22, week, St. Louis 29, week.
HARDIE-VON LEER CO.: Sandusky, O., 29, Dec. 1, Adrian, Mich., 2-4, Findlay, O., 6-8, Lima 9-11.
HELENE ADELL: Salamanca, N. Y., 29, week, Oswego Dec. 6, week.
IDA LEWIS: Port Jervis, N. Y., 22, week.
IVY LEAF CO.: St. Louis 22, week, Sedalia, Mo., 29, Leavenworth, Kas., 30-Dec. 1, Kansas City, 2-4, Atchison 6, St. Joseph, Mo., 7-8, Omaha 9-11.
IRENE TAYLOR CO.: Upper Sandusky 25-7, Newark 29, week.
J. B. POLK: Philadelphia 22, week, Providence Dec. 2-4.
JOSEPH JEFFERSON: Boston 22, week, N. Y. City 29.
J. K. EMMET: Dayton, O., 25, Kenton 26, Beaver Falls, Pa., 27, Pittsburg 29, week, Cleveland Dec. 6, week.
JOHN T. RAYMOND: Columbus 25-7, Cleveland 29-Dec. 1, Buffalo 2-4.
JOSEPH MURPHY: St. Louis 22, week, Louisiana, Mo., 29, Hannibal 30, Burlington, Ia., Dec. 1, Ottumwa 2, Des Moines 3-4, Cedar Rapids 6-7, Davenport 8.
JAMES O'NEILL: N. Y. City 22, two weeks, Elizabeth, N. J., Dec. 6, Paterson 7-8, Jersey City 9-11.
JOHN A. STEVENS: Brooklyn, E. D., 22, week, N. Y. City 29, week.
J. J. DOWLING: Columbus, O., 22, week, Cleveland 29, week.
JAMES OWEN O'CONNOR: Shelbyville, Ind., 24-5, Mattoon, Ill., 26-7, Alton 30, Louisiana, Mo., Dec. 1, Moberly 2.
KATE FORSYTH: Rome, Ga., 25, Macon 26-7, Charleston, S. C., 29-30, Savannah, Ga., Dec. 1-2, Augusta 3-4, Atlanta 6-7, Birmingham, Ala., 8, Montgomery 9, Mobile 10-11.
KEEP IT DARK CO.: Milwaukee 25-7, St. Louis 29, week.
KIRALFYS' RAT-CATCHER: Denver 15, two weeks, Salt Lake 30-Dec. 1-2, San Francisco 6, four weeks.
KIRALFYS' AROUND THE WORLD: Detroit 22, week, Toledo 29-Dec. 1.
KATE CLAXTON: Pittsburg 22, week, N. Y. City 29, week.
KATIE PUTNAM: Missoula, Mont., 25-6, Spokane Falls 27, Portland, Ore., 29, two weeks.
KITTIE RHOADES: Allentown, Pa., 22, week, Lebanon 29, week.
KATE CASTLETON: Savannah, Ga., 24-25, Charleston, S. C., 26-9, Goldsboro, N. C., 30-Dec. 1, Richmond, Va., 2-4, Baltimore 6, week.
KINDERGARDEN CO.: Worcester, Mass., 25-7, Lawrence 29-30, Waltham Dec. 1-2.
LIGHTS O' LONDON CO.: Omaha, Neb., 24-5, Atchison, Kas., 26, Moberly, Mo., 27, St. Louis 29, week.
LOUISE LITTA: Easton, Pa., 25, Huntington 26, Altoona 29.
LILIAN OLCOTT: Brooklyn, 22, week.
LIZZIE EVANS: Wheeling, W. Va., 25-7, Cincinnati 29, week, Buffalo, Dec. 6, week.
LOUISE BALFE CO.: Ft. Worth, Tex., Dec. 4.
LOUIS JAMES: Portland, Me., 25-6, Lowell, Mass., 27, Providence 29-Dec. 1, Worcester 3-4.
LAWRENCE BARRETT: Cleveland 22, week, Canton, O., 29, Akron 30, Youngstown Dec. 1, Warren, Pa., 2, Bradford 3, Dubois 4.
LOUISE RIAL: Richmond, Va., 25-7, Lynchburg 29.
LOUIS ALDRICH: Hoboken 22, week, N. Y. City 29, week.
LONG STRIKE CO.: Council Bluffs, Ia., 25, Des Moines 26-7.
LOUISE ARNOT: Norristown, Pa., 22, week.
LECLAIR AND RUSSELL: Sandusky, O., 25, Springfield 26, Mt. Vernon 27, Newark 29, Urichsville 30, New Philadelphia, Dec. 1, Coshocton 2, Lancaster 3, Circleville 4, Chillicothe 6, Parkersburg, W. Va., 7, E. Liverpool 8, Beaver Falls, Pa., 9, Harrisburg 11.
LIZZIE MAY ULMER: Lynn, Mass., 25, Gardner 26.
LITTLE'S WORLD CO.: Buffalo 22, week, Montreal 29, week.
LITTLE NUGGET CO.: Decatur, Ill., 25, Pana 26, Centralia 27, Keokuk, Ia., Dec. 2, Hannibal, Mo., 4, Louisiana 6, Boonville 8.
LOTTIE CHURCH: Bridgeport, Ct., 22, week, Brooklyn 29, week, Brooklyn, E. D., Dec. 6, week.
LINGARD'S MONTE CRISTO: Plattsmouth, Neb., 25, Hamburg, Ia., 26.
LOUISE POMEROY: Springfield, Mass., 22, week, New Bedford 29, week, Brockton Dec. 6, week.
MINNIE MADDERN: Washington 22, week, Cumberland, Md., 29, Parkersburg, W. Va., 30, Chillicothe, O., Dec. 1.
MARGARET MATHER: Zanesville, O., 25, Steubenville 26, Canton 27, Pittsburg 29, week.
MILTON NOBLES: Tyler, Tex., 25, Dallas 26-7, McKinney 29, Denison 30, Ft. Worth Dec. 1, Waco 2, Austin 3, San Antonio 4, Houston 6-7, Galveston 9-11.
MR. AND MRS. D. P. BOWERS: Springfield, Ill., 24-5, Terre Haute 26-7, Evansville 29, Henderson, Ky., Dec. 1, Nashville, Tenn., 2-4, Cairo, Ill., 6-7, Memphis 9-11.
MCKEE RANKIN: Toronto 22, week.
MME. JANAUSCHEK: Chicago 22, two weeks, St. Paul Dec. 6, Minneapolis 9-11.
M[illegible]: N. Y. City, Oct. [illegible], six weeks.
M[illegible]: Baltimore 22, week, Jersey City Dec. 6, week.
M. B. CURTIS: N. Y. City, 8, five weeks.
M[illegible]: Lyons, N. Y., [illegible], Seneca Falls 26, Lockport 27, Meadville, Pa., 29, Titusville 30, Franklin Dec. 1, Oil City 2, Corry 3, Erie 4.
MAGGIE MITCHELL: Washington 22, week, Baltimore 29, week, Brooklyn 6, week.
M[illegible]: Brooklyn 22, week.
M[illegible]: Magnolia(?), Brockton, Mass., [illegible], New Bedford [illegible], Newport, R. I., [illegible], Brooklyn, E. D., Dec. [illegible], Norfolk, Va., [illegible], Richmond [illegible].
M[illegible]: N. Y. City, Oct. 17, six weeks.
MCDOWELL COMEDY CO.: Winnipeg [illegible], three weeks.
MICHAEL STROGOFF CO.: Williamsport, Pa., 24-5, Lancaster 26, Harrisburg 27, Reading 29-30, Norristown Dec. 1-2, Wilmington, Del., 3-4, Philadelphia 6, week.
MAUDE GRANGER: Springfield, O., 25, Milwaukee 28, Dec. 1, Danville, Ill., 3-4, Rockford 6, Freeport 7, Janesville, Wis., 8, Milwaukee 9-11.
M[illegible] CO.: Topeka, Kas., 29-Dec. 1.
M[illegible]-RICE CO.: Haverhill, Mass., 27, Boston 29, week.
MYRA GOODWIN: Lawrence, Mass., [illegible], Newburyport 26, Canton 27, N. Attleboro 29, [illegible], Pawtucket, R. I., 30, Milford, Mass., Dec. 1, Chicopee 2, Holyoke 3, Willimantic, Ct., 4, Meriden 6, Waterbury 7, Norwalk 8, Portchester, N. Y., 11.
MURRAY AND MURPHY: N. Y. City [illegible], week, Paterson, N. J., 29, Port Jervis, N. Y., [illegible], Pa., Dec. 1, Scranton 2, Wilkesbarre 3, [illegible] 4, Binghamton, N. Y., 6, Norwich 7, [illegible], Lyons 9, Canandaigua 10, Batavia 11.
MR. AND MRS. GEORGE S. KNIGHT: Indianapolis 25-7, St. Louis 29, week.
MATTIE VICKERS: Warren, Pa., 25, [illegible], N. Y., 26, Olean 27, Bradford, Pa., 29, H[illegible], E. [illegible], Pa., [illegible] Dec. 1, Binghamton 2, Ca[illegible], Wilkesbarre 4, Brooklyn 6, week.
MESSENGER FROM JARVIS SECTION CO.: [illegible] Indianapolis 22, week, Cleveland [illegible] week.
MIKADO CO.: N. Y. City 22, week.
MARTYR CO.: Brooklyn, E. D., 22, week, Boston 29, week.
MOORE-VIVIAN CO.: Chillicothe, [illegible], Logan 27, Zanesville 29-30, Newcastle, Pa., Dec. [illegible].
MABEL STANTON: Rochester, 22, week.
MATTIE ATKINSON: Bloomington, Ill., [illegible], two weeks, Pekin 22, week.
MAGGIE HAROLD: Shamokin, Pa., 22, week.
MRS. RILEY'S CO.: Grand Rapids, Mich., 22, week, Muskegon 29, week.
N. S. WOOD: Buffalo, 22, week, Oswego 29, week, Newark Dec. 6, week.
NEIL BURGESS: Chicago 22, week.
N. C. GOODWIN: N. Y. City Sept. [illegible], season.
NIGHT OFF CO.: Allentown, Pa., 25, Wilmington, Del., 26-7, Baltimore 29, week, Uniontown, Pa., Dec. 6, Johnstown 7, McKeesport 8, Wheeling, W. Va., 9, Canton, O., 10, Youngstown 11.
NEWTON BEERS: Toledo 22, week, Chicago [illegible], week.
NUGENT AND GLEASON'S MERRY [illegible]: Ft. Edward, N. Y., 22, week, Ballston 29, week.
ONLY A FARMER'S DAUGHTER CO.: Union City, Pa., 25, Greenville 26, Erie 27, Girard 29, Ashtabula, O., 30, Niles, Dec. 1, Youngstown 2, Warren 3, Akron 4, Mansfield 6, Bucyrus 7, Upper Sandusky 8, Tiffin 9, Fremont 10.
OLIVER BYRON: Pittsburg, Pa., 22, week, Oil City 29, Franklin 30, Meadville Dec. 1, Erie 2, Sandusky, O., 3, Tiffin 4, Cleveland 6, week.
ONE OF THE BRAVEST: Cleveland 22, week, Pittsburg 29, week.
ON THE RIO GRANDE CO.: Cheyenne, W. T., 25, San Francisco 30, two weeks.
PRIVATE SECRETARY CO.: Bradford, Pa., 25, Warren 26, Oil City 27, Washington 29, week, Providence 6, week.
PULSE OF NEW YORK CO.: Troy 22, week, Rochester 29, week.
PATTI ROSA: Jackson, Miss., 25, Vicksburg 26-7, Monroe, La., 29, Shreveport 30-Dec. 1, Marshall, Tex., 2-3, Mineola 4.
PAULINE MARKHAM: Nashua, N. H., 25.
PRISONER FOR LIFE CO.: Montreal 22, week, Ottawa 29.
PASSION'S SLAVE CO. (Winnett's): Indianapolis 22, week.
P. F. BAKER: Boston 22, week, Albany 29, week.
PECK'S BAD BOY CO.: Louisville 22, week, Cincinnati 29, week, Pittsburg Dec. 6, week.
PEOPLE'S THEATRE CO. (Hill's): Rondout, N. Y., 22, week, Saugerties 29, week.
RHEA: Baltimore 22, week, Boston 29, week.
RANCH 10: Jackson, Mich., 25, Kalamazoo 26, Pullman, Ill., 27, Decatur 29, Bloomington 30, Monmouth, Dec. 1, Galesburg 2, Peoria 3-4, Chicago 6, week.
REDMUND-BARRY CO.: Fall River, Mass., 25, Abington 26, Plymouth 27, Westerly, R. I., 29.
ROBSON AND CRANE: Chicago 22, two weeks.
ROSINA VOKES CO.: N. Y. City 15, four weeks.
RAG BABY CO.: Chicago 22, two weeks.
ROSE COGHLAN: Trenton N. J., 25, Paterson 26, Brooklyn, E. D., 29, week.
R. B. MANTELL: Buffalo 22, week, Detroit 29-Dec. 1, Toledo 2-4, Cincinnati 6, week.
RICHARDSON-ARNOLD CO.: Newton 22, week, Atchison 29, week.
RICHARD MANSFIELD: Louisville 22, week.
ROLAND REED: Brooklyn 22, week, N. Y. City 29, week.
ROMANY RYE CO.: Philadelphia 22, week, Boston 29, week.
RILEY DRAMATIC CO.: Ft. Wayne, Ind., 22, week.
RANCH KING CO.: Corry, Pa., 26, Jamestown, N. Y., 27, Olean 29, Pottsville, Pa., 30, Eldred Dec. 1, Smithport 2, Port Allegheny 3, Kane 4.
SAINTS AND SINNERS CO. (A. M. Palmer's): Philadelphia 29, week.
SKIPPED BY THE LIGHT OF THE MOON: New Orleans 22, week, Baton Rouge 29, Natchez 30.
SILVER SPUR CO.: Chicago 29, week.
SILVER KING CO.: Troy 25-7, Washington 29, week.
SOL SMITH RUSSELL: San Francisco 15, two weeks, San Jose 29, Oakland 30-Dec. 1, Stockton 2, Sacramento 3-4, Cheyenne, Wy. T., 7, N. Platte, Neb., 8, Hastings 9, Grand Island 10.
STRANGLERS OF PARIS CO.: Parsons, Kas., 25, Wichita 26-7.
SALSBURY'S TROUBADOURS: St. Louis 22, week, Memphis 29, week, New Orleans Dec. 6, week.
SIBERIA: Kingston, N. Y., 27.
SHADOWS OF A GREAT CITY: New Bedford, Mass., 24-5, Fall River 26-7, N. Y. City 29, week.
SHADOW DETECTIVE CO.: Bay City, Mich., 25, Flint 26, Port Huron 27, Reading, Pa., 29-Dec. 1, Boston 6, week.
STREETS OF NEW YORK: Cleveland 22, week, Columbus 29, week, Louisville 6, week.
STETSON'S UNCLE TOM CO.: Davenport, Ia., 25.
SEWARD-ALEXANDER CO.: Lebanon, Pa., 24-5.
STANDARD THEATRE CO.: Franklin, O., 22, week, Lebanon 29-Dec. 1, Zanesville 2-4.
TIN SOLDIER CO.: Louisville 25-7, Cincinnati 29, week, Pittsburg Dec. 6-8, Jersey City 9-11.
TONY HART: Jersey City 22-5, Kingston, N. Y., 30.
TWO JOHNS CO.: Waco, Tex., 25, Austin 26, San Antonio 27, Galveston 28-9, Houston 30, Beaumont Dec. 1, Lake Charles, La., 2, Alexandria 3, Baton Rouge 4, New Orleans 6, week.
TAKEN FROM LIFE CO.: Baltimore 22, week, Brooklyn 29, week, Jersey City 6-8, Hoboken 9-11.
TESSIE DEAGLE: Wheeling, W. Va., 22, week.
T. J. FARRON: Chicago 29, week.
TAVERNIER CO.: St. Catharines, Ont., 22, week, London 29, two weeks.
TOURISTS: Altoona, Pa., 25, Latrobe 26.
TIDE OF FORTUNE CO.: Waterbury, Ct., 25, Thomaston 26, Bristol 29, Chicopee, Mass., Dec. 1, Thompsonville, Ct., 2, Westfield, Mass., 3, Clinton 4.
UNDER THE GASLIGHT CO.: Milwaukee 25-8, Grand Rapids 29, week, Philadelphia 6, week.
ULLIE AKERSTROM: Bridgeport, Ct., 22, week, Lynn, Mass., 29, week, Waltham, Dec. 6, week.
UNDER THE LASH CO.: Lancaster, O., 25, Circleville 26, Chillicothe 27.
WHITE SLAVE CO.: Chicago 22, week, Rockford, Ill., 29, Beloit, Wis., 30, Janesville, Dec. 1, Portage 2, Lacrosse 3, Red Wing, Minn., 4, St. Paul 6-8, Minneapolis 9-11.
WILSON BARRETT: Philadelphia 29, two weeks.
WAGES OF SIN CO.: Chicago 22, week, Kalamazoo, Mich., 29, Muskegon 30, Grand Rapids Dec. 1-2, Bay City 3-4, E. Saginaw 6-7, Port Huron 8, Detroit 9-11.
W. J. FERGUSON: Providence 25-7.
W. J. SCANLAN: Baltimore 22, week, Washington 29, week.
WAITE COMEDY CO.: Steubenville, O., 25.
WALL STREET BANDIT CO.: N. Y. City 22, week, Washington 29, week.
WORLD CO.: Boston 22, week.
WE, US & CO.: Jacksonville, Fla., [illegible], Savannah, Ga., 27, Augusta 29, Macon 30, Atlanta Dec. 1-2, Charlotte, N. C., 3, Lynchburg, Va., 4, Washington 6, week.
WILLIAMS' LITTLE DUCHESS CO.: Creston, Ia., 25-27.
WILBUR DRAMATIC CO. No. 2: Adrian, Mich., 22, week.
YOUTH CO.: Akron, O., 24-5, Marion [illegible], Lima 27, Ft. Wayne, Ind., 29, Logansport 30, Lafayette Dec. 1, Crawfordsville 2, Danville 3-4, Rockford 6, Freeport 7, Janesville, Wis., 8, Milwaukee 9-11.
ZOZO CO.: New Orleans 22, week, Mobile, Ala., 29-30, Pensacola, Fla., Dec. 1-2, Montgomery, Ala., 3-4, Birmingham 5-6, Atlanta, Ga., 8-9, Macon 10-11.

OPERA AND CONCERT COMPANIES.

AMERICAN OPERA CO.: Cincinnati 22, week, St. Louis 29, week.
ADELINA PATTI: Philadelphia, 30, Dec. [illegible].
ACME OPERA CO.: Raleigh, N. C., 24-[illegible].
BENSBERG OPERA CO.: Oshkosh, Wis., [illegible], Appleton 26, Manitowoc 27, Sheboygan 29.
BENNETT-MOULTON OPERA CO. A: [illegible], N. Y., 22, two weeks.
BENNETT-MOULTON OPERA CO. B: [illegible], Ct., 22, week.
BIJOU OPERA CO.: Ft. Worth, Tex., [illegible].
BOSTON IDEALS: St. Paul 22, week, Minneapolis 29, [illegible].
CASINO OPERA CO.: Atchison, Kas., [illegible], Leavenworth 22-4.
CARLETON OPERA CO.: Cincinnati [illegible], Decatur, Ill., Dec. 7.
DORA WILEY OPERA CO.: Paris, Ill., [illegible].
DUFF'S OPERA CO.: Chicago 22, four [illegible].
ERMINIE OPERA CO.: Chicago 22, two [illegible].
EMMA ABBOTT OPERA CO.: Memphis [illegible], Kansas City 29, week.
GYPSY BARON CO.: N. Y. City 22, week.
GILMORE'S BAND: Decatur, Ill., Dec. [illegible], week.
HOLMAN OPERA CO.: Hornellsville, N. [illegible], Jamestown Dec. 6, week.
HYERS SISTERS: Des Moines 24-5, O[illegible], Marshalltown 26, Cedar Rapids, Ia.
KIMBALL OPERA CO. (Corinne): N[illegible], week, Norwich 29, week, Trenton, N. J., [illegible], week, St.
LITTLE TYCOON OPERA CO.: Minneapolis [illegible], Paul 29, week, Chicago Dec. 6, week.
MINNIE HAUK: Worcester, Mass., 2[illegible], Concord, N. H., 30.
MCCAULL'S DON CÆSAR CO.: Brooklyn [illegible], Buffalo 29, Dec. 1, Detroit 2-4, Chicago [illegible].

McGibney Family: Portland, Ore., 25-27.
Mexican Typical Orchestra: Troy 25-6, Albany 27, Brooklyn 28-4.
Newell Opera Co.: Jacksonville, Ill., 22, week.
Stark Opera Co.: Harrisburg 22, week.
Stetson's Parlor Rose Co.: N. Y. City 22, four weeks.
Tennessee Sierra Co.: Newcastle, Pa., 22, Seima, O., 29-30.
Thalia Opera Co.: St. Louis 15, two weeks.

MINSTREL COMPANIES.

Bandy's: New Orleans 29, week.
Beach-Bowers: Yankton, Dak., 25.
Callan-Haley: Richmond, Va., 23-27, Baltimore 28, week.
Haverly's: Fairfield, N. J., 25, Asbury Park 26, Paterson 27, Jersey City 29-30.
Hi Henry's: Carlisle, Pa., 24, Chambersburg 25, Mechanicsburg 26, Lebanon 27, Columbus 29, Marietta, 30, Harrisburg Dec. 1.
Lester and Allen's: Salem, O., 25, Rochester, Pa., 26, Franklin 27, Jamestown, N. Y., 29, Canandaigua, Dec. 1, Auburn 2, Lyons 3, Oswego 4.
McNish, Johnson and Slavin's: Boston 22, week.
Chelsea 22, Salem 30, Gloucester Dec. 1, Newburyport 2, Haverhill 3, Portland, Me., 4, Portsmouth, N. H., 6, Manchester 7, Nashua 8, Lynn, Mass., 9, Lawrence 10, Lowell 11.
McIntyre and Heath's: Terre Haute, Ind., 25, T. P. W.: Montgomery, Ala., 25, Pensacola, Fla., 26, Mobile, Ala., 27, New Orleans 29, week.
United Operatic: Coshocton, O., 25, Zanesville 26-7, Washington C. H. 29, Logan Dec. 2, Nelsonville 3, Parkersburg 4.
Wilson and Rankin's: Quincy, Ill., 25, Hannibal, Mo., 26, Galesburg, Ill., 27.

VARIETY COMPANIES.

Australian Novelty Co: Toronto 22, week, Hamilton 29, week.
Adamless-Eden Co.: Manistee, Mich., 25, Big Rapids 26, Grand Rapids 27, Muskegon 29, Battle Creek 30, Kalamazoo Dec. 1, Niles 2, Racine, Wis., 3, Lacrosse 4, St. Paul 6, week.
Daynes: Norfolk, Va., 22, week.
Fanny Herring: Hoboken 22, week.
Gus Hill's Co.: Chicago 22, week.
Gray-Stephens: Brooklyn 22, week, Philadelphia 29, week.
Hall-Blodgett Co.: Toledo 24-25, Logansport, Ind., 26, Crawfordsville 27, Louisville 29, week.
Howard Specialty Co.: Baltimore 22, week, Pittsburg 29, week, Chicago, Dec. 6, week.
Hallen and Hart: Philadelphia 22, week, Baltimore 29, week.
Harry Kennell: Syracuse 22, week, Rochester 29, week, Buffalo Dec. 6, week.
Ida Siddons Co.: Cleveland 22, week, Buffalo 29, week.
Kelly-Murphy Co.: Buffalo 22, week, Philadelphia 29, week, Brooklyn Dec. 6, week.
J. W. Ransone: Boston 22, week.
Tilly Hall's Co.: Toledo 24-5, Logansport, Ind., 26, Crawfordsville 27, Louisville 29, week.
Labo's Comiques: Newark, N. J., 29, week.
May Adams' Co.: N. Y. City 15, two weeks.
Night Owls: Pittsburg 22, week, Cleveland 29, week.
Pat Rooney: Ithaca, N. Y., 20, Bradford, Pa., 23, Williamsport 29.
Sheehan-Coyne Co.: Buffalo 15, week, Detroit 22, week, Cleveland 29, week.
Marinelli Co.: Baltimore 22, week.
Reilly-Wood Co.: Cincinnati 22, week, Louisville 29, week.
Rentz-Santley Co.: Milwaukee 22, week.
Weston Brothers: Nashville 26-7.

MISCELLANEOUS.

Arizona Joe: Brooklyn 15, two weeks.
Bristol's Equuscurriculum: Woonsocket, R. I., 25-7.
Balabrega: Great Falls, N. H., 25-7, Rochester 29-Dec. 1, Farmington 2-4, Stamford, Ct., 6-8.
Crocker's Horses: Peoria, Ill., 25, Galesburg 26, Davenport, Ia., 27, Burlington 29, Quincy, Ill., 30, Hannibal, Mo., Dec. 1, Jacksonville, Ill., 2.
Guy Family: Claremont, N. H., 25.
Herrmann: Detroit 25-7, Chicago 29, week, Milwaukee Dec. 6, week.
Howorth's Hibernica: Altoona, Pa., 25.
Kellar: Topeka, Kas., 22-5, Kansas City 29, Springfield Dec. 6-8.
King-Bukke Circus: Savannah, Ga., 20 week.
Harrigan's Tourists: Binghamton, N. Y., 25.
Morris' Canine Paradox: Hamilton, Ont., 22, week.
Miaco's H. D. Co.: Rochester 22, week, Reading, Pa., 29, week.
McAvoy's Hibernicon: Dunbar, Pa., 25, Uniontown 26-7, Altoona 29-Dec. 1, Phillipsburg 2-3, Sunbury 4.
Nellie A. Brown (Reader): Canastota, N. Y., 25, Syracuse 26, Cazenovia 27, Cortland 29, Rome 30.
Stern Family: Quincy, Ill., 22, week.
Tony Denier: Cincinnati 22, week.

Stage Types.

NO. XXI.—THE HEAVY WOMAN.

The tender grace of a day that is dead,
Will never come back to me!

Whenever I make use of the above, my pet quotation, you may be sure I am thinking of those dear old days, those never-to-be forgotten days, in dear, distant Australia. Those days when I revelled in heavy parts in the stock company managed by ——

You know him, all of you; but, as he is now, poor old boy, a noted Jonah, I cannot mention his name without launching a volley of ill-luck upon you, so I will call him ——.

I have been slowly but surely discovering that the "solid" managers of the dear "long ago" are nearly all Jonahs now. Their places are taken by newer but lesser lights. For let it be known that I am a heavy woman of the good old school. My knowledge of my phlegmatic art, meaning thereby my particular line of business, is founded on the principles made famous by all good traditional stars in the galaxy of the past.

Oh, of course you don't like me. I might have known that from the start, and all because I am cast for parts that are against your sympathy; all because you have seen me as a heartless, tracked-down adventuress. I can't help it. They cast me for it. My living is earned by it. My *art* is heavy villainy; my *nature* runs to frivolity. I am the victim of heartless deviltry, as done by the leading dramatists.

Let me tell you my pet hobby. I know I was born to be a soubrette; my temperament tends that way. When I long to smile and to please the public by my merry laugh or to do a *pas seul* or a break-down, my lines oblige me to curse deeply and be dragged away before your hisses and indignation.

The managers only remember me when an unfilled part of the heaviest type states them in the face. They won't have me otherwise. They absolutely refuse to think of it. True, my appearance is against me. I was born massive! My cradle was massive mahogany, and my wet-nurse was the wife of a helpless, pampered tenor singer. What could you expect? It is fate! My mother remarked that before me. George said—and he ought to know, he is the king of the dudes—that a light supper was positively unendurable when the board was graced by my presence, as my very appearance banished the idea of innocent and sportive frivolity. So, gradually, I am becoming reconciled to fate. In fact, it is becoming second nature to be devilish—on the stage—and to hiss my lines out, and throw one arm defiantly across my chest, in an attitude of abandoned villainy. My gold-brown curls are shut out from your view by a mass of black, inky black, tresses. When I am [illegible] Juliet with ambition part, with an undercurrent of deep affection, I carry my [illegible] by a rich auburn, supplied to express a sweet Southern temperament. My pretty dimpled hand is covered with diamonds, for good value is found to sparkle until the last act, when it is the regular thing to appear in clinging crape, sometimes in rags—jewelless, utterly defeated, despised by all, when shown up in my heavy and reckless crime.

Is it any wonder that I turn to the after-show time—fly to my lunch of solid sandwiches and beer, and ungratefully wonder why Heaven has not cut me out for a giddy, laughing soubrette? But we are never satisfied with what we are. The innocent heroine longs for "lengths," all to be done (c), of fiendish tragedy. The leading man wishes he had the part—but in the piece, of course—of the bootblack, taken by young T. A. N. Freak as he is, sure "there's something in it." Even the policeman wishes he were his unhappy victim, the malfeasant Alderman. We all see such an easy way out of some one else's troubles.

As I grow older I will gradually be shifted into the stern mother who ruins the life of her daughter and wrecks happiness generally on every side. But I feel sure I shall step into that character gracefully. I write you this little note to show you that my depravity is assumed, my tragedy forced on me by Fate and the managers that I am naturally genial and "all my faults do lean to virtue's side"—even my partiality to a modest glass of beer or a tumbler of something with a spoon in it after my arduous task of deep, dark truculence. For nature needs restoring, and life cannot be all villainy. You must remember this whenever you come to see me, and try to think as kindly as you can of

THE HEAVY WOMAN.

The Little Letter "H."

"Questa non vale un' acca," says the Italian proverb, which, translated, means that a thing has no value at all, or no more value than an *h*. The proverb, though not strictly accurate, gives a true indication of the real weight of the much-abused little letter. Its true function in most languages is the hardening of the soft consonants *c* and *g*; but in addition it serves the purposes in some words of causing a syllabic division between two vowels. The educated English are charged by Americans with dropping the letter, but it is an error to suppose so. Whenever it is used in the English language, except for hardening soft consonants and in words of Greek origin, if is sufficient if it be aspirated with force enough to divide the tone from any open vowel preceding it. More than this constitutes it a guttural consonant in itself, which has no place in the Anglo-Saxon tongue, while less annuls or "drops" it. The true strength of the letter has much interest for actors and speakers, especially as there is naturally a tendency, in excited or emphatic oratory, to unintentionally "exasperate your aiches," as Mrs. Malaprop would say, the effect of which is very bad. The dropping of the letter among the educated can only arise from inattention and slovenliness of speech.

The undue prominence given by many Americans to the letter *h* probably arises from the fact that there has not been so critical a linguistic study of the ancient languages and their modern derivatives in this busy country as in the older centres of learning. The attempts made in some journals to represent English visitors as using the letter where not required and dropping it where needed, is a wholesale libel, and savors a little of what is called "teaching your grandmother how to suck eggs." These errors in the use of the letter *h* are mostly confined to the uneducated Londoner—the pure Cockney. Much truth may be learned from the consideration of error and the cartoons of the late inimitable caricaturist, John Leech, who made a complete study of the London Cockney. He furnishes a number of most instructive examples of the commonest mistakes. Some are indeed exaggerated by concentration, as in that instance where a horse dealer says to a gentleman: "Do you 'unt your 'orse, sir, or do you 'ack 'im. If you 'unt 'im it's right enough, but if you 'ack 'im it's the 'ammer, 'ammer, 'ammer on the 'ard 'igh road as 'urts 'im." Or the contrary instance of a cavalry officer and his servant; the latter says: "Please, Capti'n, your 'orse is ready." "My 'orse! How often have I told you say horse! Do you know how to spell it?" "Of course I do. H'if a haich h'and a ho h'and a har h'and a hess h'and a he don't spell 'orse my name ain't 'Arry 'Awkins." But the whole of the captious to John Leech's pictures would form a most humorous but exhaustive exhibition of the letter. Correct enunciation on the stage is so important that it is well sometimes to think over the origin and force even of a letter, lest by usage a language may be corrupted and incongruities creep in unawares.

S. C.

The Brightest and Best of All.

THE NEW YORK MIRROR is the brightest dramatic paper in the United States. Nym Crinkle, The Usher, and the oddly Gusher keep us in good humor and give us valuable information. The pleasant feature of THE MIRROR is that it holds aloof from the petty stage scandals and stories of vice, and gives us good, clean reading matter. This example might be followed by other papers of this class and result in elevating instead of lowering the stage in the estimation of people who are now prejudiced against it.

Indianapolis Sunday Tidings.

A. C. Wheeler (Nym Crinkle), the brilliant theatrical critic, is contributing a weekly budget of news to THE NEW YORK MIRROR. By the way, THE MIRROR is undoubtedly the cleanest and brightest of all the dramatic journals, and contains, besides a host of correspondence, a variety of excellent as well as interesting articles. It is truly "a reflex of the dramatic events of the day," and does not get weary in well-doing, but seems to improve with age.

Indianapolis Sunday Herald.

Mr. A. C. Wheeler ("Nym Crinkle") has been engaged to contribute a regular weekly dramatic *feuilleton* to THE MIRROR. Mr. Wheeler is a writer of distinction on stage topics, and his engagement will add materially to the attractiveness of THE MIRROR. THE MIRROR is the best of the theatrical papers published, and its editorials and criticisms are absolutely beyond criticism.

Albany Argus.

The weekly letter of "Nym Crinkle" in THE NEW YORK MIRROR is contributing greatly to the success of this already prosperous and reliable theatrical journal, which has been placed in the front rank of similar publications through the enterprise of its editor, Mr. Harrison Grey Fiske.

St. Louis Republican.

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Nym Crinkle (A. C. Wheeler) is writing a feuilleton each week for the NEW YORK MIRROR, which is very readable and racy without having objectionable features of gross personality. THE MIRROR is the organ of the best in musical and dramatic matters, and by its course is doing a great deal to elevate the stage. It is gratifying to know that it is as prosperous as it is clean.

Washington Stage.

The Christmas number of that best of dramatic weeklies, THE NEW YORK MIRROR, will be published on the 16th of December—one week earlier than usual. Some notable literary and pictorial attractions are in course of preparation, and the number will be the handsomest, the largest and most interesting ever published.

Boston Times.

The portrait of Mrs. James Brown Potter adorns the first page of this week's NEW YORK MIRROR. She is, according to that, right pretty and moderately handsome, and would be a "beauty on the stage.

Boston Times.

"Nym Crinkle" pays his respects in his last *feuilleton* in THE NEW YORK MIRROR to the minister who attacks and the actor who defends the stage upon illogical grounds, in words and arguments of the most forcible sort. Mr. Wheeler (Nym Crinkle) speaks home, and what he says will furnish some instructive reading for apostles of the two classes just mentioned.

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1886 Fall & Winter 1887

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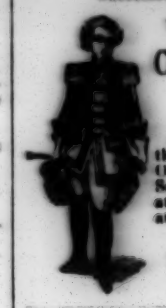

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Music for sale at all music

Gossip of the Town.

Frank Gayler is in town after an eight months' absence.

A burlesque on The Acharnians is in preparation at Dockstader's.

Harry Rich, the eccentric comedian, has reached town in search of an engagement.

Going to press a day earlier this week crowds out several columns of MIRROR correspondence.

Edwin Booth's brother Joseph has taken up the study of medicine, a pursuit he abandoned in his youth.

George Wilkinson, of 23 Waverly Place, makes a specialty of copying music. His work is accurate.

Tangled Lives will be seen during the season at the Fifth Avenue Theatre, where Manager Pitou has secured a date.

The Mexican Typical Orchestra closes its American tour in Brooklyn on Dec. 11, and sails for Cuba a few days later.

John Priadle, now with the Peck's Bad Boy company, is to star next season in a play of the Joshua Whitcomb order.

George S. Robinson has recovered from the effects of a difficult operation successfully performed by Dr. T. S. Robertson.

Jennie Yeamans is reading several plays that have been submitted for her examination. Miss Yeamans will star next season.

David Wambold, the well known minstrel tenor, is again suffering from his throat trouble. His home is the Continental Hotel.

W. B. Binninger has been promoted to take charge of the editorial page of the *Star*. Mr. Binninger is a *bon vivant*, a good fellow and a clever writer.

A. R. Schwatzmann, a young artist, well known to the theatrical profession, has presented his latest work, "The Old Toll Gate," to Mrs. Harry Miner.

It is Henry Tyrrell and not Edward Mortimer who is joint author with Colonel Milliken in Marshall Wilder's monologue, Died for Love; or, Ten Minutes of Tragedy.

W. A. McConnell will assist in booking Agnes Herndon's tour in the play, A Remarkable Woman. Miss Herndon attended ex-President Arthur's funeral on Monday. She is related to the Arthur family by marriage.

There is no probability that Robson and Crane will go to England next season. Henry Irving's manager has offered them the house on good terms, but they have already made their plans for next year, and will hardly change them.

B. F. Dilley, of Wilkesbarre, Pa., spent Monday in town as the guest of Roland Reed. Mr. Dilley is the genial host of the leading café in Wilksbarre, and his place is the resort of the profession, with whom he is widely acquainted and very popular.

Lela Maitland, who is travelling in England with McLaren's company in Mark Melford's Ups and Downs, will be at liberty Jan. 1 for singing soubrettes or opera. Effie Clover, on tour with the same company, will be at liberty at the same time and for the same line.

Frank M. Stanley, of Charles Wyndham's Criterion (London) company, has been called to New York by the serious illness of his mother, Mrs. Charlotte M. Stanley, of the *Family Story Paper*. Mrs. Stanley is now convalescent. Mr. Stanley will remain on this side.

Thomas W. Moore, manager of the new theatre in Newark, N. J., was in town recently, and said to a MIRROR reporter: "I have just arranged for Mrs. Langtry's return to Newark. She was delighted with her late engagement in that city, having played to $8,500 on the week. Robson and Crane, Kirally, James A. Herne and others who have played at my house are all anxious for a return date."

Members of the stranded Wodiska Tragedy company have arrived in town. The company disbanded at Carlisle, Pa., on Nov. 14 after a tour of three months. Nineteen people started out from Chicago; twelve remained at the break-up. Business was medium to poor all along. Two members, Fred Kron and William Couch, say that the backer vanished at the end of the first month, and that never a salary day was known. They further say that better management would have averted the collapse.

Three well known professionals figured in the Chicago courts last week. Lewis Morrison was called to settle a claim of $732; J. Clinton Hall was placed under arrest for non-payment of a printer's bill to the amount of $741, and Carl B. Rankin was arrested on a similar complaint, the amount being $200.

The Heuck's Opera House Company, of Cincinnati, has been incorporated by Hubert Heuck, James E. Fennessy, Theo. Mithoff and L. A. Querner, the capital stock being fixed at $200,000. The company will control both Heuck's Opera House and People's Theatre in that city.

The Little Tycoon, according to Manager Brotherton, since its return to the Temple Theatre, Philadelphia, has been playing to over $1,000 at every performance. Lou Harrison, Harry Peakes and other members of the Mystic Isle, are being held in reserve for the next opera to be produced at the Temple.

Hal Clarendon has been creating confusion within Confusion. He is to play leading business in the traveling Saints and Sinners company which opens in Philadelphia next Monday. He had also engaged to play this week in Brooklyn in Confusion, but A. M. Palmer interposed an overruling objection. The present sponsors of Confusion were put to straits to supply a substitute.

The Amateur Stage.

The Barrett contemplate the production of Francesca da Rimini this season, the society having obtained permission from Lawrence Barrett to present the play.

The next Kemble performance occurs Monday evening, Nov. 29, at the Brooklyn Academy. It will be known as "Wallack Night," and The Veteran will be interpreted.

The North Shore Tennis Club of Staten Island gave a dramatic entertainment at Lyceum Hall, New Brighton, on Tuesday evening, Nov. 23. The pieces presented were The Chimney Corner and My Turn Next. Messrs. Carlson, Johnson and Robinson edified the audience with banjo selections between acts.

Hazel Kirke has been presented during the past week on both sides of the Bridge. The first performance occurred on Wednesday evening, Nov. 17, at the Brooklyn Atheræum by members of the Arcadian, while the Phœnix Lyceum gave their representation at the Lexington Avenue Opera House on Monday evening, Nov. 22.

The Amaranth reception of last Tuesday, Nov. 18, at the Society's rooms in Court street, Brooklyn, proved a very enjoyable affair. President E. G. Williams made a very neat speech, in which he emphasized the necessity of greater sociability among the 150 members of the Amaranth and their friends. The receptions will accordingly be continued throughout the season.

The Amateur Comedy Club gave a dinner to Miss Fortescue, the English actress, at Delmonico's on Monday evening, Nov. 22. About fifty guests sat down to the table in the great banquet hall, and the first course was not served till half-past eleven o'clock, which gave Miss Fortescue sufficient time to complete her performance of Frou-Frou at the Lyceum Theatre. Among the guests were Judge John R. Brady, Miss May Brady, Mr. and Mrs. George H. Pell, Miss Amy Draper, Miss Edith Draper, Mrs. James Livingstone, Judge and Mrs. Lawrence, Miss Ruth Lawrence, Mr. and Mrs. Lowrey, Mr. and Mrs. A. J. Drexel, Mrs. Paran Stevens, Mr. and Mrs. George Merritt, Mr. and George Bloodgood, Mr. Arthur Van Voorhis, Mrs. James Livingstone, Mr. and Mrs. Samuel Post, Mr. and Mrs. Shack, Mr. Henry Sargent-Blake, Mr. Evart Wendell, Mr. James Ludlow, Mr. Henry Chauncey, Sr., Miss Van Auken, Mr. Charles E. Boynton, Miss Elsie de Wolfe.

Letter to the Editor

ARTHUR REHAN'S GOOD STANDING

NEW YORK, Nov. 20, 1886.

Editor New York Mirror:

MY DEAR SIR.—For some time past certain malicious parties have spread the report that Arthur Rehan has not been been meeting his liabilities toward his present organization, now playing in Nancy and Co. I feel it my duty, although unsolicited by my manager, to nail this lie on the head at once. From the first week of the season Mr. Rehan has paid salaries promptly and regularly, and even advanced money when it was asked of him. Such reports must emanate from parties who envy Mr. Rehan and the great financial and artistic success of Nancy and Co. I beg that you will give space to this communication, and in conclusion let me add, that I wish there were more managers of the Arthur Rehan stamp. Very truly yours, EDWARD WARREN.

MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

ALLIANCE, OHIO.
PEOPLE'S THEATRE.
WILLIAM TOBIN Manager. | G. W. SOURBECK, Prop.
Open time. Sharing terms.

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TEMPLE OPERA HOUSE.
G. W. ELKIN.....Manager
Situated in the best show town in Mississippi. Comfortable to both actors and audience. Seats 1,000. Good attractions draw well. Correspondence solicited for open dates.

ADRIAN, MICH. **Central Hotel.**
Headquarters of the profession. Special rates. N. Y. MIRROR on file. FRED. S. AVERY, Mgr.

ASHTABULA, O. Population, 7,000.
SMITH'S OPERA HOUSE.
Seating capacity 900; full set of scenery. Good attractions wanted. Share only. SMITH & SON, Prop'rs.

ATTICA, N. Y. **Williams Opera House.**
Seven hundred chairs, steam heated, full scenery. Wanted, good attractions for first and last week in October. C. F. WILLIAMS, Manager.

ATTICA, N. Y. **Wyoming Hotel.**
Headquarters of dramatic profession, next door to Opera House. Special rates. S. WILDER, Prop.

AUGUSTA, GA.
Augusta Hotel and Globe Hotel.
Headquarters for the profession. Low rates to theatrical companies. MIRROR on file
L. E. DOOLITTLE, Proprietor, Augusta, Ga.

ADAIRSVILLE, KY.
NEW OPERA HOUSE.
Southern terminus O. & N. R. R. Capacity 400. Good show town. D. G. SIMMONDS, Manager.

ALTOONA, PA. **GLOBE HOTEL.**
Near Opera House and Depot. Special rates to the profession. NEW YORK MIRROR on file. S. A. LUTZ, proprietor.

ASBURY PARK, N. J.
OPERA HOUSE.
Finely appointed in every respect. Seating 1,200. For open time address ISAAC COLEMAN, Sole Manager and Lessee.

BEAVER FALLS, PA.
SIXTH AVENUE THEATRE.
The largest, best and most popular theatre in the country. Population 10,000. Seating capacity 1,200. Fifteen dressing-rooms. Stage 32x70; 12 sets scenery. Ground floor. Only first-class attractions need write for time. C. W. KOHRKASTE, Mgr. and Prop.

BROCKPORT, N. Y. **Ward's Opera House**
Seating capacity 650, all chairs; well heated. WANTED—Good attractions for October. Good show town. G. R. WARD, Proprietor.

Getty House I. A. GETTY, Proprietor.
Best hotel in town. First-class in every respect. Special rates. Free bus to Ward's Opera House. N. Y. MIRROR on file.

BINGHAMTON, N. Y. Population 22,000.
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Wanted—A strong attraction for Christmas. Two performances. Big business guaranteed.

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Headquarters of the leading profession. Conveniently located to all the theatres and depots. Special rates by correspondence. N. Y. MIRROR on file.
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BRISTOL, PA. Population, 7,000.
BRISTOL OPERA HOUSE.
Seating capacity 1,500; all chairs. Full set of scenery. Well heated. Stage 25x40. An orchestra available. WANTED—Good attractions at all times which will receive good terms. First-class show town and only theatre. JAMES WRIGHT, Manager.

BRUNSWICK, GA. Population 7,000.
VARIOSO OPERA HOUSE.
[illegible] the county. Seats 400. Prices 25c. and 50c. Good companies and varieties wanted.
WICKA WHITTAKER, Lessees and Mgrs.

BUFFALO, N. Y. **Casino Theatre.**
Seating 1,000, folding chairs, steam heated, full set of scenery. Good specialty artist wanted, also good attraction for Christmas week. J. W. GERLACH, Mgr.

BATH, N. Y.
STEUBEN HOUSE.
First-class. Located near Opera House. Professional rates, $2 per day. Free bus. Baggage transferred free. Plenty of accommodations for circuses.
CAPT. D. A. SLOCUM, Proprietor.

BROCKPORT, N. Y. **American Hotel.**
Headquarters of the dramatic profession. Special rates. N. Y. MIRROR on file. C. C. FOX, Proprietor.

COLDWATER, MICH. **Tibbits' Opera House.** On Ground floor. Seating 1,000; all chairs. Full scenery and every convenience. Christmas week open. C. L. HUNTER, Manager.

CORNING, N. Y. **Exchange Hotel.**
One block from Academy; headquarters of the Dramatic Profession. Special rates. C. F. BEARD, Prop.

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South-east corner Walnut and Court streets.
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SPECIAL RATES TO THEATRICAL PEOPLE.
Good rooms, including board, $5 and $6 per week.
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ACADEMY OF MUSIC.
Seating capacity 1,200; all chairs. Full scenery and every modern convenience. Wanted, good attractions for December and January. W. F. DOBBERT, Mgr.

CLEVELAND, O. **New Johnson House.**
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CONNEAUT, O. Population, 5,000.
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Seating capacity 600, all chairs. Full scenery, well heated, etc. Open time for good attractions always. Share only. G. H. CLEVELAND, Manager.

CEDAR RAPIDS, IOWA. **Weller's Hall.**
Seating capacity, 600. Stage 20x36. Six sets new scenery. Steam-heated; lighted with gas. Centrally located. Will be ready to open at popular prices Oct. 10, 1886. Rent or share. Address W. L. WELLER.

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Headquarters of the profession. Special rates. Steam-heated, electric lights and bells. First-class table, with all home comforts. G. M. CADWELL, Prop.

CLEVELAND, O. **Superior House.**
364 Superior street. Home of the profession. Special rates. F. VAN LOAN, Proprietor.

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PAVILION HOTEL.
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Formerly Academy of Music, which was burned July 4, will be ready for refined attractions about Nov. 1, next. Seating capacity 4,500. Movable opera chairs. Building stone and iron. Largest exits and insurance 50 per cent. less than any theatre West. The only theatre or hall for big combinations.
None but well-known and successful attractions need apply for dates to
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Owner and Manager, Denver.

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Only theatre in Erie. Seating capacity, 1,600. All chairs; every modern improvement and convenience. Open time Nov 29, 30, Dec. 1, 4, 6, 7, 8, 13, 22, 23, 24.
Address JOHN P. HILL, Manager.
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All orders addressed care of Park Opera House for Park View Hotel, will receive prompt attention.

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Near both theatres and depot. Headquarters dramatic profession. Special rates. A. BUCKBEE, Prop.

ELYRIA, OHIO. Population 6,000.
ELYRIA OPERA HOUSE.
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Seating 900. First-class attractions wanted.
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GREENVILLE, PITT COUNTY, N. C.
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Seats 500. Good show town. M. HORN, Manager.

GREENVILLE, MICH. Population 4,000.
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P. S. TURNER.....Manager | I. J. PHELPS, Proprietor
Seating capacity 1,000; all chairs. Stage 25x50. Full scenery. Plenty of open time.

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OPERA HOUSE.
On ground floor. Seating capacity, 1,150. Stage 30x65. Comfortable dressing-rooms. Complete stock of scenery. Population of 12,000 to draw from, and best show town in the bituminous coal region. This house is new and will be ready for opening on or about Dec. 15. Ready to book companies for after this date.
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Only house on ground floor in the city. Entirely new. Seats 1,600.
Full set of scenery.
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Near both theatres and depot. Special rates. First-class in every way. CHARLES H. KUHL, Prop.

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Constructed after the most approved modern plans; heated by steam; complete scenery; permanent seats, 1,200; seating capacity, 2,000; population, 18,000. Open dates in November—1 to 5, 8 to 12, 14, 16, 17 to 20. All communications must be addressed to the undersigned. No managers or agents connected with the house. JOHN HODGE, Proprietor.

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Headquarters of the profession. Special rates. One block from theatre. E. T. ENSMINGER, Prop.

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Seating capacity 900. Complete new scenery. Population 7000. Share or rent. EDWIN R. CURTIS, Mgr.

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GROUND FLOOR; 1,000 folding chairs; fine stage and scenery. Everything new. Good show town.
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Near Opera House and depot. Special rates to the profession. B. McCORMICK, Proprietor.

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WANTED—First-class combinations for Dec. 20; Feb. 21, March 28, and April 4, 18.
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Seats 900. Will share with two good companies a month. FARRALLY BROTHERS.

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Attractions suitable for lady audiences, booked for one week at popular low prices. Population 35,000. House seats 1,400. Stage 40x60. Good time in January, February and March open. Balance of season filled.
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Opened March 29, 1886.
First-class house. Largest theatre and stage in city. Seating capacity, 1,257. Every modern facility.
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Seating capacity, 1,200. Has lately been remodeled, re-seated with upholstered folding opera chairs, stage enlarged and floor inclined. S. F. FAIRCHILD, Mgr.

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Malicious Report.

Every week brings to THE MIRROR a dozen letters and telegrams bearing upon misinformation, upon reports, rumors, etc., concerning companies. One manager writes that he is not "behind in salaries," another wires that he is not "about to close," another that his "dates have not been cancelled," and so on. Not one in ten of these contradictions is based upon anything that has been printed in these columns, and yet all fly to THE MIRROR to be set aright. Let there be trouble in a company, and each contending faction seeks to ventilate its grievances in THE MIRROR. All this is very flattering to the standing of the THE MIRROR, but nevertheless a line must be sharply drawn between the few errors of statement that creep into these columns and the mass of misinformation that is scattered through other newspapers, daily and weekly. THE MIRROR is ever ready to correct any errors that may find their way into its columns; but it cannot undertake to deny all the untruthful and ofttimes malicious reports that appear in daily and weekly prints throughout the country.

It is a serious matter to say of a company that it is about to close, or has closed, or is stranded. If such reports be untrue, much damage is done the standing of the company. Resident managers, especially in the one-night stands, become suspicious and alarmed, and the mails and wires are brought into requisiton. There is vexation and expense. Misinformation is given the newspapers and the local managers, and too often malice lies at the bottom of a seemingly truthful paragraph. A few years ago a certain manager booked a lady for a starring tour of the country, mostly in one-night stands. She was not very well known, but she had the means to carry out her contracts in the face of losses, if not too deep. Star and manager had a falling-out. The latter, unknown to the former, wired and wrote to resident managers in effect as follows: "I have nothing further to do with Miss T——'s tour, and will not be responsible for the filling of her dates." This non-committal announcement did its stealthy work very effectively. In vain the lady attempted to stem the deluge of letters cancelling her dates; in vain she assured managers that she would keep the contracts in good faith—they booked other attractions. The lady had started on the road before she discovered the handicap, and was compelled to disband her company.

A few weeks ago an actor casually mentioned to a MIRROR reporter that Manager So-and so was behind in salaries. He was asked for the source of his information, and he gave the name of a member of the company. As Manager So-and-so had been on the road several seasons, and not a breath had ever been uttered against his financial standing, it was concluded that the item would keep. It turned out that THE MIRROR'S informant had been imposed upon; that the "member of the company" had been discharged for insubordination, and sought this contemptible means to revenge himself upon the manager, who, by the way, had been his substantial friend until he found his generosity was being persistently abused.

Newspaper men are prone to print every item of gossip in regard to the theatre and its people, without considering the source or making the slightest effort to obtain corroboration. A paragraph containing an untruth will be set a-rolling and it will not stop for a month. In the press throughout the country the lie will be duplicated hundreds of times, and a denial sent after it—be it ever so convincing and emphatic—stands little chance of catching up with and counteracting the evil effects. As has been said, in this malicious lying the press is generally imposed upon, but journalists might, at least, be a little more careful in giving currency to the sort of gossip that would sully the name or injure the business interests of the subject thereof. It is truly said that falsehood travels leagues while truth is pulling on its boots.

Brief Chronicles of the Times.

It is said that Mary Anderson's first night in London was saved by a friendly tip from a god in the gallery. The actress had been told to suppress her speech and restrain her action as the best way to catch the Britishers in Parthenia, the part with which she opened. The consequence was the performance was flat and going without a hand, when a big round-faced fellow leaned over the railing and shouted, "Speak a little louder, Mary." There was a laugh all over the house, and Miss Anderson, who had a strong sense of the ridiculous, laughed. It seemed to bring her to her senses. She realized that she was not making the impression she should and she changed her whole manner. She played the part as she always did, swung her arms and gave her declamatory powers a chance. It saved her performance. The star had the audience with her in a jiff.

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Two other good things have been said lately, and they are worthy to be placed side by side. Colonel Ingersoll, in conversation with a young actor, is credited with giving him this bit of advice: "My boy, when you speak of thunder never try to be as loud as the thunder." There is here a nice recognition of the limitations of acting and a plea in favor of that fundamental principle of art that little should be expressed while much should be suggested. A saying of like nature, but of interest chiefly to readers, comes from Mr. W. D. Howells in a recent chapter of "The Minister's Charge." One of the personages in the story praises Lemuel Barker for the simplicity with which he reads one of Bret Harte's dramatic pieces. "The dramatic strength should be in the words, not in the delivery," he adds, by way of explanation. How true this is let all testify who have listened to elocutionists and observed their striving for effect, which invariably results in the destruction of illusion. Instead of attempting to be mimetic, why should they not read with perfect simplicity, and permit the listener to supply in imagination the declamatory power that is suppressed? Why not, in other words, stimulate thought and feeling instead of attempting to lead the one and to sway the other? Surely it is time that good taste should rescue the poets from the hands of the declaimers.—*Chicago Tribune.*

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Mlle. Hortense Schneider, the celebrated opera bouffe actress, when quite a young woman, travelled with a company of comedians through the principal towns of France, and the poor strollers had to work hard, as the troupe was remarkably inefficient and the audiences unappreciative. The "fit up" had been established at Agen, a little Episcopal town, some distance south of Bordeaux, and, strange to say, the campaign had been singularly successful. The last night of their sojourn approached, and the drama of La Tour de Nesle, then highly popular in Paris, was to be the farewell novelty. The doors opened very early, and the rush was terrific, the receipts exceeding the wildest dreams of the itinerant manager. The actors, in high feather, gave themselves up to gayety, and the "gagging" waxed fast and furious. The future heroine of La Grande Duchesse, the life and soul of the company, and who enacted on this occasion the part of one of the pages of the King, fished out an old pair of russet boots from among the properties, and gave them to Buridan. He came on, and at the finish of the first scene left them on a table; when Philip d'Aulnay took them up and made his exit, with one under each arm. In the next act Marguerite de Bourgogne entered, carrying the mysterious boots, and passed them to Gautier d'Aulnay. All the characters in their turn carried about these articles of apparel—Orsini, Landry and even the King of France, Louis X., appearing with the wonderful boots. The audience was thoroughly mystified, but applauded to the echo, and the artists were unanimously called before the curtain, when the merry barnstormers saluted the spectators, still exhibiting the pair of boots. About a year afterward another company visited the town and the bills of the day announced La Tour de Nesle. The representation was given to a full house, and the actors tried their best to please. Their efforts were in vain. Before the curtain came down upon the first act, the audience began to murmur, then to hiss, and finally, amid an fearful tumult, the prompter "rang down" before the play was half over. The benches were torn up and the lamps extinguished, while the Mayor tumbled out of bed, and, half-dressed, headed a detachment of soldiers, who soon restored order. The poor director was wailing and gnashing his teeth in the vestibule, when the Mayor, upbraided him in bitter terms, declaring him the sole cause of the riot. The stupid impresario, at his wits' end, declared he could not divine the reason he had so grievously offended the public. "It is useless to prevaricate," angrily returned the fussy little Mayor; "your conduct is disgraceful. Not only have you misled the people who paid for admission to your theatre, but you have mutilated a masterpiece of French literature—*Where are the boots?*"

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